Sell 'Publix' To Transients! They Know What It Stands For!

Your Town's Prosperity Means Your Prosperity!

Publix Opinion

The Official Voice of Publix

Your Town's Prosperity Means Your Prosperity!

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PARAMOUNT PUBLIX SETS NATIONAL 'PROSPERITY WEEK' FOR OCT. 5-11

COURT UPHOLDS COMPANY'S RIGHTS TO THEATRE NAME

Right to the use of the trade names of "Paramount" and "Publix," claimed by this company in the amusement field and all allied branches, has been upheld in a decision just handed down in the superior court in the state of Washington.

Suit of W. F. Code, independent theatre operator in Seattle, against the Paramount Publix corporation, was dismissed by the court. Code, who has owned and operated a theatre called the Paramount there since 1921, sought an injunction against use of the name for the Publix theatre, "Seattle," when it was renamed on March 1.

Code claimed that the public confused the new Paramount with his theatre, and that his goodwill and business were thereby affected.

Millions In Advertising

The company contended that it had spent millions over a period of fifteen years to advertise the name, "Paramount," and that it lifted the name from the public domain before Code's theatre was constructed.

It also contended that Code had adopted the name to capitalize on the defendant's good will and that the public could not possibly mis-

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STATE CAPITOL LENDS LIGHTS TO THEATRE

Flood and spot lights for the re-opening of the new Des Moines theatre, following complete remodeling and redecoration, were supplied by the state of Iowa. F. R. Peterson, assistant manager of the Strand theatre, promoted 'em. How he did it, as reported by Ted Emerson, is one for the book!

Everyone who has visited Des Moines has seen the beautiful state capitol building, in the centre of several acres of elaborately landscaped property. The huge dome of the building is gilded and can be seen for miles when the sun strikes it. At night it is illuminated with a dozen powerful flood lights.

When the question of exterior spot and flood lights for the opening of the remodeled theatre arose, Peterson made tracks for the state capitol.

He sold state executives the idea of lending him the lights from the capitol building itself. It was done as a public measure, since it was conceded that the theatre helps bring visitors to Des Moines.

The state officers not only stripped the capitol of its lights, leaving it dark for one night, but

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PUBLIX SYMBOL URGED TO SELL TRANSIENTS

A neat and effective point in theatre merchandising is made this week by Sam Dembow, Jr., who draws attention to the transient population of any given community, as particularly susceptible patronage for Publix theatres.

"No matter how large or small the daily transient population may be in any community, a Publix theatre has the best chance to get their patronage," Mr. Dembow points out. "This is true because of the national advertising in radio and magazines, which Paramount Publix pays for daily.

"These transients may be totally unfamiliar with the theatres of the town they happen to be in at the moment, but the word Publix is familiar to them, and will be the deciding factor in most cases.

"For this reason, then, it is most advisable for every Publix theatre to display prominently a poster which announces its identity as one of the Publix theaters, as well as the Publix trademark in all newspaper advertising.

"While it is not advisable to stress Publix as a 'chain,' it certainly is profitable to call attention to the fact that the international scope of Publix makes it possible for a Publix theatre to present the best show in town for the lowest admission price consistent with its excellence."

DO NOT DEFACE PERIODICALS!

Complaint from magazine publishers that Publix showmen are interfering with and defacing magazines before they are distributed in a community, has been made to Mr. Katz. Guilt for this, perhaps, belongs to Publix Opinion, which many months ago suggested that arrangements be made with newsdealers for the insertion of special heralds, rotos, etc.

However, a great many showmen went a step beyond the suggestion — and that step brought on the complaint. They had the front pages of magazines rubber-stamped, and in some cases, had stickers pasted on. These last two practices not only interfered with the newsstand circulation of the magazines, but brought complaint from advertisers in the magazines. Mr. Katz promised to rectify the condition, by directing that stickers and rubber-stamps not be used. It's okay to insert circulars however, with permission from the newsdealer.

IMMERMAN HAS NEW POST IN CHICAGO

Position of division manager of the Chicago-Detroit division has been assigned to Walter Immerman, who has been in charge of Detroit operations for more than a year.

Mr. Immerman now is located permanently in Chicago and will assume his new duties immediately. He is using the office formerly occupied by John Balaban, whom

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Keep Improvement Costs Out Of Publicity Stories

"Don't ever use dollar signs in publicity promotion," warns A. M. Botsford, who is backed up in his condemnation of such practice by Theo. C. Young director of the real estate department.

"The advertising of what it costs for new installations, new theatres, new equipment, etc., cannot bring us enough in results to off-set the danger of additional taxation based on that sort of story," said Mr. Botsford.

A case in point is that of a Publix theatre in a Southern city, whose assessed valuation on the tax rolls of the city and county

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HOUSES TO OPEN

New Plaza Theatre in El Paso, Texas, will be ready for operation on September 12th, and the remodeled Majestic in Austin will be reopened as the Paramount Theatre on September 5th, according to announcement by Morris Greenberg of the Construction Department.

ALL DEPARTMENTS TO JOIN IN CAMPAIGN TO STIMULATE WIDE SPREAD PUBLIC OPTIMISM

October 5th to 11th has been designated as Paramount Publix Prosperity Week after a decision jointly reached by Mr. Sam Katz, prior to his sailing for Europe, and Mr. Sidney Kent.

Resources of every department of the entire Paramount Publix organization will undertake to outdo all achievements of the past to make it the greatest week in the history of the organization from a financial point of view.

The full hearted co-operation of every theatre manager has been pledged to Messrs. Zukor, Katz, and Kent by Mr. Chatkin.

So that all theatres, both Publix and otherwise, may be included, the week will have two designations namely, Paramount Publix Prosperity Week for company theatres, and Paramount Prosperity Week for independent theatres playing Paramount pictures.

Common Note

Falling in the midst of the fall revival of activity, Prosperity Week will strike a note of common interest in all communities making possible thorough co-operation from business and civic leaders and the press in every city and town. A realization of this prompted Mr. Chatkin to express his confidence in the promotional activity that would be undertaken by all representatives of the theatre department.

"Our men have come through so often in the face of difficult situations," he declared, "that I am enthusiastic about the showing they will make with the odds in their favor."

Home office aids are now being prepared. Manuals will be ready sufficiently in advance to make possible adequate preparation. The Ad Sales Department of Paramount is engaged in designing heralds, one-sheets, window cards, and other accessories and steps are being taken to have them in the ex-

(*Continued on Page Two*)

LLOYD CONTEST CONTRIBUTIONS WITH JUDGES

Several hundred resourceful showman dusted the cobwebs out of their cranial fastnesses, and contributed enough merchandising ideas in the Harold Lloyd "Feet First" contest to make the average manager's job on the picture a cinch. That is so because Publix Opinion, the Press-Book and manuals will reproduce not only the best of the winning manuscripts, but whatever ideas the judges deem worthwhile.

Some one man in the organization will, by next week, be richer by a hundred dollars, while eight will be fifty dollars to the good. The other two hundred or so who obeyed the urge, have to their credit a well thought out campaign so far in advance of the picture playdate that they ought to work wonders with the box office receipts.

At the present writing all contributions are in the hands of the judging committee which consists of Charles McCarthy, Russell Holman, A. M. Botsford, Lem Stewart, L. L. Edwards, Ben Serkowich, Les Whelan, and Cliff Lewis. The careful perusal given each manuscript is in keeping with the serious purpose of the contest.

Watch next issue of Publix Opinion for the winners and the prize campaigns.

Check Up Your Window Cards

A. M. Botsford calls attention to the fact that many managers are permitting "dead" paper to remain on display after playdates of pictures. Window cards and lithos should be checked up after each picture run to make sure that they are removed.

"Last week's window cards are a menace," he said. "They not only confuse patrons about your current attraction, but make your theatre seem anything but progressive and up-to-date. Don't permit cards to be planted and then forgotten. Replace them with fresh ones, or at least get them out of sight after the attraction has ceased playing."

FUN RIOT!

Reports from Mr. Chatkin's office prove that "Animal Crackers" is one of the greatest shows to ever hit Publix box offices. Boston and Asbury Park are swallowing the picture much faster than any juveniles ever swallowed the real things.

Despite terrific heat in the two eastern cities, the Marx brothers proved an unprecedented draw, audiences leaving the theatres exhausted from the belly up. The ridiculous antics of the four clowns proved even too much for the New England reserve, which hadn't been helped any by the thermometer.

MINISTER PRAISES THEATRE IN SERMON

TEXT WORTHY OF REPETITION IN YOUR TOWN—PROMOTE IT!

The moral and intellectual progress the movies have made is in no way better indicated than in the support that comes from occasional clergymen alive to swiftly changing times and the changed ideals of the public. One such clergyman, the Reverend Fred W. Stacey of the Methodist Episcopal Church of Poughkeepsie, N. Y. used as a text for his sermon the attractively kept theatres of today, and the lessons to be learned from the pictures shown.

This sermon, brought to the attention of Publix Opinion by Myron Shellman, district manager, is reprinted in part. It is one of the most sane appreciations of the theatre that has emanated from a pulpit in a long time.

Properly placed in the hands of newspaper editorial writers, local ministers, priests, and rabbis, this sermon will furnish inspiration for write-ups and additional sermons that will be of inestimable value among just that element of the population hardest to reach, churchgoers.

Have the sermon copied. Mail it to your local ecclesiastics! If you are featuring a picture that would be an appropriate subject, take advantage of the occasion to extend an invitation!

The sermon follows:

In a very general criticism of the Theatre we forget that the Drama was at one time the most effective instrument for the proclamation of its truth used by the church. We have permitted this instrument to pass out of our hands. It still has its former power. If we have given this instrument away we are losing one of the most effective means of approach to the people of our day.

To stand aside and criticise the kind of play which is being presented is a very futile thing. The church is not in competition with the theatre. We know the theatre is in the hands of big business. The producer will present the play which is profitable. The most constructive criticism the Church can present is the criticism which will show its weight in the box-office. To condemn wholesale and without knowledge is foolish and unbusiness-like.

To support the good, clean play with our presence is good common sense. To avoid the immoral and coarse play is a very good and practical way in which we may show our disapproval. In this way we can intelligently help to raise the moral tone of this instrument which is acknowledged to be one of the most powerful influences of our day.

We Can Learn From Theatre

It has occurred to me that we should be most profitably engaged in learning from the theatre some of the lessons which are very plain to be seen by any who care to observe. Or are we "too content to fold our hands and suck our gums and think well of ourselves." Let us be honest. That is far too often our attitude as we sit in judgment on the theatre of today.

I visited the Stratford Theatre the other day. As you know it is a beautiful place. Clean, well kept, attractive. There is something about the place which in itself has an appeal. Is it really necessary that a Church building be forbidding in appearance? We have associated dullness with religion and far too many times have thought that the Church building would be more conducive to worship if it is dimly lighted and gloomy. Good air and cleanliness ought to help in a church as it makes the modern theatre more attractive.

As I entered the theatre I noticed all that, commencing with the very attractive business like girl who sold me the tickets, continuing with the gracious young man who collected them at the door, and going on to the courteous lad who conducted me to my seat, passing by an alert member of the staff who was pointed out to me as the manager. I noticed that all the people of the theatre were most delighted to see me come to their show. They just laid themselves out for my comfort and convenience.

Attention To All

I might have thought of course that they were so glad to see a member of the preaching profession if I had not known that they did not know me for one thing, and for another I noticed that they gave just the same kind of attention to everyone else who attended the show. I do not have to labor the point. The kind of reception I received was the kind to make me say if it had been a Church, "This is the place I shall attend again."

Why are we so slow so many times to learn the business advantage and value of kindness and courtesy? Make your church the kind of place folks will want to come to because of the atmosphere you create in it. The theatre has learned that it pays. I am not boosting the Stratford by request. The manager does not know me. I have never met him. I am merely trying to say that when we ignorantly criticise the theatre we are very foolish. We shall be wiser if we "Observe and Learn."

Good Picture

The picture I went to see was "The Devil's Holiday." If you have not seen it I would say that in my opinion you would spend a couple of hours very profitably if you took the opportunity and saw it. It is not an altogether new story. It is a story of human life and love, placed in a modern story with a girl for the wanderer instead of a boy. It is the same story I read to you tonight as I read the story of the Prodigal. It tells the old truth that the Bible and life itself has been telling through the years. If the thing we are seeking is not worthy of the one who seeks it, when it is secured it does not satisfy.

Nancy Carroll played the part of the girl. As I watched her splendid portrayal this thought came into my mind. The difference between Nancy Carroll as she plays her part and too many of us Christians as we play our part in life is in the fact that "she is playing fancy as earnestly as though it were reality and we play reality as feebly as though it were fancy."

As she found her way back to herself and overcame her desire for pleasure in Paris it occurred to me that she was preaching in this portrayal of the life of this girl a far more appealing and vivid sermon than most of the sermons are to which I have listened.

Why not take this means of presenting life?

What is the sense of standing on the side lines and finding fault when with a little exercise of common sense we can not only secure good entertainment but we can have part in the presentation of the kind of truth the Church stands for. I know there is a lot in the theatre we deplore. There is also much in the theatre to admire. If we are intelligent in the exercise of our power and our privilege there will be less to deplore and more to admire.

STIMULATE NEIGHBORHOOD INTEREST!

W. K. Hollander, Director of Advertising for Publix-Balaban & Katz Theatres in Chicago, authors a suggestion which merits action on the part of managers everywhere. Idea, for stimulation of neighborhood interest in our theatres, has been discussed with home office and field executives, invariably meeting with favor.

Plan is for the manager of every theatre to visit regularly the individual merchants in his community, and discuss in a friendly and informal way his problems and ours, indicating indirectly the importance of the theatre to the community, and pointing out that a theatre attracts customers for everyone in the neighborhood.

"I believe that if we can get individual merchants sufficiently sold on the theatre, so that he will talk about the theatre and its attraction to his customers, we can develop a lot of community interest," Hollander said.

"These discussions should be along formal lines. This can be only if the manager endeavors to make a personal friend of the merchant, and indicates a sincere interest in the merchant's business.

"It might be desirable for the theatre manager to invite the merchant to the theatre with his wife, and ask him to look up the manager when he arrives at the theatre, thus putting him under obligation. This should not be done regularly, but an occasional gesture of this sort will undoubtedly establish the friendship necessary to follow through this idea successfully.

"I feel that if the average housewife were to go to a grocery store, to a vegetable store and to a meat market, and in all these places the merchant took the trouble to discuss the local theatre, she herself would be impressed with the importance of the theatre, and return home to spread this discussion among her neighbors. This cumulative advertising is bound to serve an excellent purpose."

"Monte Carlo"!

At last a picture that is different! That was the theme of audience comment at a preview of "Monte Carlo," new Lubitsch comedy, on the coast.

"This Lubitsch picture is a knockout," Mr. Lasky wrote Mr. Kent. "We hear it on all sides. Notwithstanding the fact that the picture's one weakness is lack of boxoffice names, Jeanette MacDonald and Jack Buchanan not being tested box-office draws, I feel this picture has an appeal for women and has such genuine entertainment values that it can be built into a strong attraction, if especial attention is given to the method of exploiting it.

"I look to the showmen of Publix for the impetus which will make 'Monte Carlo' outstanding among the box-office hits of the Greater New Show World. It is entirely worthy of their best efforts."

Fenway, Boston, is now in process of remodeling and redecorating.

OCTOBER 5-11 IS PROSPERITY WEEK

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changes well in advance of the dates on which they will be used.

National Interest

Knowing that the prosperity of the motion picture industry depends on a national feeling of well being and progress, the campaign will be run not in the interest of the company alone but of all business and industry in the country. This aspect of Prosperity Week will elicit praise and co-operation from all business interests. It will be up to the individual theatre manager to take advantage of this, and to sell his theatre and show to the best advantage.

Both radio and national magazine advertising will be used to spread the message and the publicity departments of both the production and the theatre department are actively engaged in securing advantageous publicity at the proper time.

The national broadcast for the week prior to October 5th will be devoted in part to the movement and will carry a definite message. Theatres throughout the country having their own time on the air, or having localized announcements in connection with the national broadcast should experience no difficulty in enlisting the service of announcers to spread the message of prosperity and return to normalcy.

As the campaign progresses various other measures tending toward its success will be worked out in detail. These will be reported in Publix Opinion.

THEATRE USES CAPITOL LIGHTS

(*Continued from Page One*)

they loaned a half dozen brand new flood lights that had not even been unpacked. And the state electricians did all the work, even mounting and connecting the lights on buildings across the street from the Des Moines Theatre.

All of this did not cost the theatre one cent! Peterson's promotion work should serve as an inspiration to Publix showmen everywhere on the circuit.

The following week Emerson asked his champ promoter to try his high pressure on his own company and procure a couple of lockers for the ushers' room. Peterson put through the regular requisition, but it came back marked "not approved."

This setback failed to dampen his spirits, however, because immediately thereafter, when Emerson needed 150 stamped postal cards for notice on a kid attraction, Peterson offered to try to promote them from the postmaster!

New Paramount Theatre in Fort Wayne, Indiana, will be ready for operation on September 26th.

COMPANY WINS NAME RIGHTS DECISION

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take the plaintiff's theatre for its renamed theatre.

Report Name Misuse

Austin Keough, head of the Publix legal department, urges managers to help protect the company name by reporting any misuse of the trade names Paramount or Publix, particularly in the amusement field.

"It probably is not advisable at this time to incur litigation expenses by seeking injunctions against laundries, meat markets, restaurants, little shops and other forms of business which would not be confused normally with motion pictures, theatres or other amusement factors," said Mr. Keough.

"The law under which we institute suits for protection of these names is a broad, general one which prohibits unfair competition or theft of good will. And we will limit our fight for the present to the amusement field. For example, we recently prevented a dancing club in a western city from calling itself the "Publix Club." Dancing is a form of amusement and might be confused with theatre operations by a layman.

Each Case On Merit

"Circumstances in each case determine whether legal action can be taken successfully. The law is not specific, but the court is supposed to decide each case after viewing it from the viewpoint of the layman. A company is presumed to be entitled to protection against use of its trade name by another concern in the same line of business.

"We would appreciate reports of instances which seem to be an infringement of these rights. Our trade names have tremendous value to us and we should be alert in the protection of this value."

IMMERMAN NOW AT CHICAGO POST

(*Continued from Page One*)

he succeeds, and all matters and business correspondence formerly sent to Mr. Balaban, should be referred to him.

During his high school days, Mr. Immerman played the violin in Mr. Katz' theatre at Thirty-first street and Wentworth avenue, Chicago. For several years after his graduation he was associated with the stock yards, automobile and steel industries.

In 1925 he returned to the theatre business, joining Balaban & Katz as assistant manager of the Chicago theatre. Four weeks later he became manager, and one year later he was sent to Detroit to open the Michigan theatre. After two years there, he returned to Chicago as supervisor of the Lubliner & Trinz circuit.

The following year he assumed control of the Detroit operations, from which position he was promoted to his present post.

THEATRES

The Palace, Mexia, will be closed for the remainder of the summer.

PERSONAL WIRES

Effective at once, all personal telegrams sent from the Home Office must contain employee's full name in lower left-hand corner.

Telegrams not so prepared will not be accepted for transmission by telegraph department.

WEIGHT SCALES TO AID THEATRE INCOME

So successful has been the by-product idea as originated by Mr. Katz and developed by Max Schosberg of the Candy Sales Department, that weight scales will be installed in all theatres in an extension of the profit producing program.

The scales, one of which is pictured below in this column, are a completely new design, found by Mr. Schosberg and his associate Bruce Powell after months of investigating. Machines are modernistic in make-up, and will be colored to harmonize with surroundings. In view of the fact that a great many scales are now being manufactured for use in Publix theatres, colors will be made to conform to conditions.

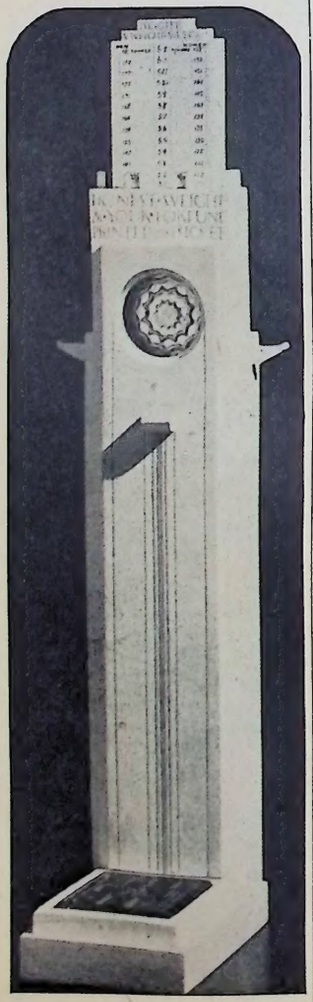
By special arrangements just concluded with the International Scale Company, theatres will not be subjected to any charge for the machine. Plans for their installation throughout the circuit are now being drawn up.

Scale renders weight on a printed ticket for one cent. In addition to weignt, ticket contains fortune of patron and, on the other side, a picture of a Paramount star.

In addition, a mirror on top of the machine is marked off into units measuring height. At each side of the scale, hooks so arranged that they seem to be part of the design, afford patrons an opportunity for hanging coats, hats, etc.

NEW SCALES!

New model scales to be installed in all Publix theatres according to announcement of Max Schosberg, head of the Candy Sales Department.



ANOTHER GEM!

Although "Manslaughter," with Claudette Colbert and Fredric March, continued to pack 'em in at the Rivoli theatre in New York, urgent need for playing time made it necessary to open "The Eyes of the World," another great picture based on the novel by Harold Bell Wright, at that theatre on Thursday.

John Holland, Una Merkel and Nance O'Neill are featured in the cast of the new picture which is the story of a young artist and a beautiful girl. It tells of a dangerously fascinating society woman and her efforts to break up the romance of the young couple in order to obtain the artist herself.

NOVELTY SHORT IS GREAT FOR LABOR DAY

In view of the tremendous success attained by the Byrd short "Back Home," the Publix Music Department is preparing a special Labor Day novelty short. This novelty is titled "Our Song" and is described as "A Tribute To Labor."

The subject will be on the order of the Byrd short and from all indications will receive even better audience reaction than that fine reel, according to a bulletin issued by Burt Kelly, head of the short subject department. It says:

"The title song, an original number composed for the occasion by the writers of 'Back Home' is rendered by a chorus of twelve male voices (off stage) with the verse sung by a soloist. The background is devoted to scenes of labor of all kinds, harvesting, thrashing, factories working, machines moving and with a superimposed symbolical figure of 'Labor' who is shown breaking the chains that tie his wrists, and striding forward. Against this background the words of the song stand out.

"This is an excellent Labor Day subject and is ideal for all types of houses for the occasion. The song has a particularly catching swing and the action of the background is both fast and exciting. Great care has been taken in its production.

"In the deluxe operations it is suggested that the subject be placed immediately after the newsreel. In other houses, particularly those having no overture, it should be used to start the program in place of the overture.

"The subject may be well tied in with your 'Special Labor Day Program' campaign. Time is approximately five minutes."

Alert Manager Saves Loss of Store Rental

A hard-working Publix manager had an opportunity recently to be of real assistance to the Real Estate Department, reports Morris G. Leonard of the Midwest District office of that department, in Chicago.

Harry Potter, manager of the Granada Theatre, still at work at 2:30 A. M. on Monday, Aug. 4th, observed a tenant in the commercial portion of the building, whose rent was $500 per month and two months in arrears, in the act of moving out his fixtures. Telephoning Maurice Glass of Leonard's department, he thwarted the removal of fixtures valued at $10,000, assuring payment to the company of rent arrears amounting to $1,000, and placing the company in the advantageous situation of being able to quickly relet the premises.

OFFICES MOVE

The district booking offices in Cleveland, Ohio, have been moved to the Paramount Exchange, in the same city, at 175 East 23rd Street.

'PUBLIX WANTS NO FAKES'!

Advertising principles set forth in this full page newspaper ad by a large Chicago agency are exactly in accord with those which Publix always has advocated and practiced. The sections marked in this treatise on ethics are duplicates of warnings which repeatedly have been issued to everyone in Publix against fake or salacious advertising. A. M. Botsford also often has cautioned against the misuse of superlatives.

American advertising must mend its ethics or lose public confidence

PUBLICITY PAUSES are today toting over-heavy loads of bokum and bombast.

The trail of the trickster is becoming an easy highway over which unscrupulous advertisers are rushing to elusive Yukons.

A great work is being undone; the precious achievement of honest advertisers who have labored for years, by means of expensive public print to build up enduring faith in worthy American products, is being garbled and debauched by ballyhooers.

Quackery in advertising is being allowed to revive the old discredited patent-medicine humbuggery, because self-deceived advertisers are still stupid enough to believe that a generous share of the public can be fooled all of the time.

The spirit of Barnum survives in such extravaganzas as these—

—cigarettes that are boisterously proclaimed panacea for 'physical' and social torments—

—soaps that are supposed to quickly transform ugly faces into visions of beauty—

—foods that are advertised as cures for every disease known to man—

—toothpastes claimed to magically convert old bone into new pearl—

—cosmetics sure to metamorphose prunes into personalities—

—new moving pictures seriously flaunted as "absolutely the greatest and grandest moral triumphs of the age"—

—inferior automobiles that are contended to be superlatively better in all details than real cars—

—scare propaganda which uses false fear as an impelling factor—

—cheap imitations heralded as "the world's best"—

—and last, but not least, the purchased testimonial, a new form of genteel bribery, by which the cupidity of notoriety-seeking endorsers is exploited to a public not so gullible as some wiseacres assume it to be.

IT MAY BE A TRUISM that the more ridiculous some things are made to appear the more they will be talked about—just as a "pollcett" on a hilltop may get more of the world's attention than a violet on a mossy bank; yet it is not the kind of attention that creates the desire to possess.

There are no soft colors on the mountebank's palette. He shouts only in high key. All of his fleas are elephants. And his small facts become fallacies by distortion and exaggeration.

The misuse of superlatives is a crime in advertising.

And let it be set down here that radio continuity carries its full share of the offending buffoonery.

This modernistic hocus-pocus is not a "noble experiment." Though it may have temporary successes, it is a costly way to achieve paltry results. And the tragedy of it is that it really deceives few except the fogged advertiser himself.

Such substantial institutions as those which produce Campbell's soups, Packard automobiles, Atwater Kent radios, Goodyear tires, Fisher bodies, Swift's hams, Sheaffer pens, Heinz beans, Gruen watches, Quaker oats, Ford cars, Mimeographs, Kodaks, Coca-Cola, Jello—the list might be made tiresomely long—have never attempted to shanghai public consideration with a bait of buncombe; and they have done thoroughgoing jobs without extravagant expenditures.

The American public needs no defense against the implied indictment of its intelligence by the cheap methods of misled advertisers. It laughs in its ample sleeve at the antics of the burlesquers, even discusses them with its tongue in its cheek—and as a buyer keeps its own sagacious counsel.

BUT THESE THINGS would be little concern of ours did they not tend to bring all advertising into disrepute. The first task of sound American business is to maintain the faith. *Every tricky, overreaching advertisement that appears in public print is just so much drag to progress—and harm to all honest advertising.* Advertising must be believed. It is too fine and useful a force in the world today to be trutted to bunglers.

And besides, silly advertising is expensive. There's a better way.

And there is no dearth of good craftsmen to do the better job. But usually they don't pound desks, make pink promises, send representatives when they are not wanted, or pack a load of bokum.

American advertising must "de-bunk" itself or lose public confidence.

The Glen Buck Company
Advertising
Pittsfield Tower Chicago

ROBERT SLOTE DIES AFTER OPERATION

Robert M. Slote, 37, manager of the Eastman theatre in Rochester and one of the most capable showmen in Publix, died at the Memorial hospital in Cumberland, Md., where he had been taken a month ago following an operation in Rochester for the removal of a kidney.

R. M. Slote

Mr. Slote, who is survived by a widow and one daughter, was born in Hoboken, N. J., and received his education at New York university. He served in the army during the World War, following which he joined the Metro Film Exchange in Washington, D. C., as salesman, booker and manager.

Later he was engaged by the Crandall Theatres Co. in the same city, first as salesman and then as assistant manager. Mr. Slote became interested in theatre operation and accepted control of the Strand and Apollo theatres in Martinsburg, W. Va.

In 1921 he became manager of the Strand theatre in Cumberland, which post he held for eight years prior to his affiliation with Publix about a year ago. His first assignment with this organization was at Rochester, where he served until ill health made an operation necessary early in July. As soon as he was strong enough for the trip, he was taken to Cumberland in a wheel chair and fought a losing battle in the hospital there.

NEW QUARTERS FOR ACCOUNTS DEPARTMENT

Recent growth and expansion of the Publix circuit has brought about the removal of the Home Office accounting department to larger quarters in the new Herald Tribune building on West Forty-first street, in New York.

Various units of the department originally were scattered on separate floors at the Home Office. Space allotted to them became too small and cramped with addition of extra personnel necessary to handle work multiplied by the acquisition of the Comerford, Reade and other circuits.

"Not only have we added to efficiency by the location of all the units in larger quarters, but we have effected a substantial saving because of the difference in rental values of the space occupied," said Fred L. Metzler, comptroller, in discussing the move.

Originally the payroll department was on the fifth floor of the Paramount building, the film rental accounting unit was on the ninth floor, the accounting department files were on the sixth floor, and the general or main unit was in the "well" on the eleventh floor.

Now all units are assembled on the twelfth and thirteenth floors of the Herald Tribune building. The new quarters are lighter and less cramped and there will be ample room for the Publix-Great States accounting department, which will be transferred to New York from Chicago on August 16.

Rental value of the fifth floor space occupied originally by the payroll unit in the Home Office is $4.75 a square foot. The new quarters cost only $1.75 a square foot, even a cheaper rental than that of the eleventh floor "well," which housed the main unit. Nearly enough saving will be effected to pay the rent of the new quarters.

Mr. Metzler's office remains in the Paramount building, with those of Marion Coles, secretary of the corporation, and of Montague Gowthorpe, cost control executive.

FIGURES PROVE DANGEROUS PUBLICITY

(*Continued from Page One*)

jumped alarmingly with the publication, in newspaper ads and publicity stories, of the news that a $25,000 cooling plant had been installed.

Not only was the actual cost of the installation exaggerated in the theatre's advertising, but the ads were not rendered one whit more effective by a statement that the plant cost $25,000. The important point was that the theatre is now refrigerated, and not the sum of money the company is supposed to have spent to accomplish that end.

Difficult to Remedy

It will be most difficult, according to Mr. Young, to effect a reduction of the assessment jump on the theatre, for it came just at a time when taxes are being increased, and when municipalities, etc., are experiencing some difficulty in making 100% tax collections.

"Whatever advantage there may have been in advertising the amount of money spent is not worth the increase in taxes that we will be obliged to pay because of the exaggerated report of the remodelling cost," said Mr. Young in discussing the matter with Mr. Botsford.

Not only is the advertising of remodelling and improvement costs bad practice from a taxation standpoint, Mr. Botsford pointed out, but it is also in conflict with the standards of truth in advertising to which Publix rigidly adheres. The temptation to exaggerate figures, no matter to what degree, **is so strong that Publix will feel safe from the liability of inflation only when figures are left out of advertising entirely.**

Another Danger

This also applies, said Mr. Botsford, to a danger which has been pointed out before—the publication in newspaper stories of extravagant salaries and expensive habits of motion picture actors. Such stories should be rigidly suppressed, he said, in the first place because in the majority of instances they have no foundation in fact, and in the second place because they set up a dangerous reaction on the part of the public. "A measurable decline in the box-office popularity of a number of stars," said Mr. Botsford, "can be directly traced to exaggerated stories of their prosperity and extravagance."

To the category of don'ts in Public advertising practice, therefore, the publication of improvement costs is added. Results, achievements are to be stressed, rather than the expenditures which brought them about.

COURT SENTENCE PLUGS PICTURE

A Brooklyn magistrate found in "Manslaughter," which he saw at the Rivoli, New York, such a powerful argument for traffic law obedience that he sentenced a woman offender in his court to see it when it came to the Brooklyn Paramount the following week.

Practically all New York and Brooklyn papers carried the story, and as the judge had his details, including playdates, correctly, it was excellent publicity for the picture on its current run at the Rivoli as well as on its coming showing in Brooklyn. The sentence passed by the magistrate was meat for the columnists, and U. P. wires broadcast it all over the country.

The judge, incidentally, saw the picture at the Rivoli on a pass from Publicity Director Maurice Bergman of the Brooklyn Paramount.

KELLY REVIEWS AND ANALYZES 'SHORTS'

Reviews of the various short subjects issued by all companies are being made by Burt Kelly as part of the routine of the new short subject department and the first of them appear in the adjoining columns on this page.

Kelly's reviews give the title, cast, length and story of each short. In addition, he prepares a brief criticism of each, offers suggestions about booking and routining, and gives a few exploitation tips.

His analyses of the shorts are made from the standpoint of an experienced buyer and booker who has specialized in the study of front show construction. They will be valuable, not only to district bookers and district managers, but to theatre managers as well.

These short reviews by Kelly will be a weekly feature in Publix Opinion hereafter. Study them carefully each week and adapt his suggestions toward the improvement of your front shows.

NOVEL CUTOUT AS TRAILER PROLOG

As an adjunct to the trailer on "Our Blushing Brides" at the State, Winona, Minn., Manager Al Smith used a large cut-out of Joan Crawford in a wedding gown, on the stage. Box in back of the cutout's head contained red lamps on flashers, giving the appearance of blushing.

For a few seconds before going into the trailer, a magenta spot was thrown on the cutout, and held so that the "blushing" would attract the attention of the audience.

As a ballyhoo, Smith used a car lettered with the picture title, the driver in tuxedo seated beside a wax dummy in a wedding veil and with a bouquet. Tied tin cans, old shoes, etc., to car.

Smith secured shoe store, department store and jeweler's windows on the picture. Jeweler also ran a 14 inch co-op ad.

Effective Stunts Aid Picture Exploitation

"Safety In Numbers" received a hearty welcome at the World, Kearney, Neb., due to three stunts effectively consummated by Manager Eddie Forrester.

A tie-up with the local clothier netted a free suit to youth whose measurements coincided with those of Charles Rogers, star of the picture. Police department supplied Forrester with license numbers of cautious automobile drivers. Numbers, published in daily paper, were good for guest tickets. A dozen roses, promoted from local florist, and allegedly sent by Rogers, were delivered to most popular girl at local college. Suffice to say, the entire college 'got wind' of the offering and the picture, playdate and theatre.

Imprint on 20,000 Electric Light Bills

Electric light bills for the month of August, in Hartford, Conn., bear on the reverse side a reproduction of the front of the Allyn Theatre at night, with the marquee message reading "Only Refrigerated Theatre in Hartford," and an institutional plug for the good lighting and refrigeration at the Allyn.

Circulation of 20,000 on this effective imprint, at no cost whatever to the theatre, rewarded Manager H. G. Cocks for his efforts in making the tie-up with the electric light company.

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY

PARAMOUNT

"CONFOUNDED INTEREST," with Raymond & Caverly (9 min.)
Story: A soap box orator is explaining to a small crowd the economic conditions of the country (as he sees it). Almost in his opening sentence he is interrupted by a listener in the front of the group who wishes a number of things explained to him. Their running, crossfire dialogue supplies the entertainment.
Criticism: Excellently done and on account of recent stock market crash, very timely. Should prove to be good entertainment.
Booking-Routining: Dialect comedians, so keep away from features in which leading players use dialect, such as "Romance," "The Bad One," etc. Otherwise excellent subject to follow newsreel, or if slow act is used in program can be spotted to follow the slower act. Should be followed by either musical act or fast comedy.
Exploitation: Raymond & Caverly are a well known vaudeville team. If mention made in copy suggest using title trading on its timeliness.

"MANY MOONS," Robert Bruce Scenic, (8 min.) **Story:** Two middle aged men meet at a lawn party and while sipping a cooling drink one of them is reminded by the tune "Moonlight and Roses" which the orchestra is playing, of some pleasant moonlit scenes he has viewed on the Pacific Islands. As he talks we are permitted to see the scenes he describes. The shots are extremely beautiful.
Criticism: Slow, but containing a dignity and restfulness that is pleasing.
Booking-Routining: Can be booked wherever a "class" scenic is required. In routining use in a spot where it is desired to rest the audience. Excellent for use on bill that contains farce comedy feature.
Exploitation: The Bruce Scenics have a reputation for class and if mentioned at all should be mentioned in a dignified manner.

"OLE MAN WHOOPEE," with Art Frank (9 min.) **Story:** Opens with a scene in a small town general store. Frank, in his usual old hick character, learns from the paper that his niece is dancing in a cabaret in New York. He immediately leaves for the big town to put a stop to it. Next scene is the cabaret. He is seated at a table waiting for his niece to appear. When she does he orders her to dress so he can take her home. While she's dressing he entertains himself with some beautiful girls of the place. One of them tells him he has no pep. To demonstrate that he has, he begins to dance. At last we find the place deserted, after closing time, but he is still dancing. Exhausted he falls into bass-drum. In the cabaret floor show a sister team does a dance and the niece does a Helen Kane number. Both are excellent.
Criticism: Splendid entertainment. Contains all necessary elements to please.
Booking-Routining: Can be booked with anything except features with numerous cabaret sequences. Excellent for Second or Third spot on front show. Subject following, however, should be fast or it will slow up the show. Avoid using "rube" comedies with this subject.
Exploitation: Art Frank is known for his work in the Publix units. He is one of the foremost delineators of old rube characters.

PATHE

"BIG HEARTED," with Harry Gribbon, Vivian Oakland, Dorothy Gulliver, Ray Hughes, (17 min.) **Story:** Opens with young couple speculating upon their new neighbors. The last ones, it seems, had been chronic "borrowers." The new neighbors arrive and prove to be the type that are always the life of the party. They hold a party that night and together with their friends they all but wreck the place—"all in good fun, of course." The radio, the victrola, even the walls themselves prove foils for their clowning. After they go the police arrest the meek couple for disturbing the peace. On their return from the station they prepare for bed only to find on pulling the wall bed down, it pulls the wall with it and there are the overneighborly neighbors. At last the worm turns, the weak husband throwing them both in the bed and folding it up. Ray Hughes' falls are great.
Criticism: Excellently done and idea clever. Should be sure-fire anywhere.
Booking-Routining: Can be booked safely with anything. Should be spotted immediately prior to feature. Contains no music so a band act or other musical would be appropriate for one of the other shorts. Travelogue could also be used in program.
Exploitation: Strong enough to back up good mention. Harry Gribbon and some of the others are well known. Gribbon at least should be mentioned.

"A ROYAL FLUSH," with Ethel Davis, Norma Leslie. (19 min.) **Story:** Ethel Davis to win the love of her chauffeur sweetheart who likes hot biscuits, takes the position of cook in a private home. The mistress, holding a reception for a countess that evening, is disappointed by the countess not being able to come. She persuades the cook to pose as the titled lady, which she does. Comedy is gained, of course, by the actions in meeting the guests, singing, etc. All goes well until a Baron who knows the countess appears. The situation is saved, however, when he to save a scene, accepts it as a joke and affirms the story. Ends in kitchen with the chauffeur dropping a biscuit which breaks a plate, exclaims "Just like Mother used to bake."
Criticism: Should be pleaser. Cast good.
Booking-Routining: Excellent to go with Westerns or outdoor features. Routine preceding feature. Other shorts should be musical and novelty. Close in immediately after tag line.
Exploitation: Sufficient to only carry title on this one.

"SACRED FIRES," with Tom Terris—Vagabond Director series. **Story:** This vagabond adventure finds us in India. The Ganges River is shown and Terris explains the natives believe that these waters are sacred. We see the families making pilgrimages to the waters. One in particular is called to our attention; an old man with his girl wife. Some interesting shots of magicians and fakirs are shown entertaining in one of the palaces. Again we see the girl wife but this time she is alone. She has completed her journey but her aged husband has died. His body is wrapped and burnt in one of the "sacred fires" and the girl casts his ashes upon the waters. Closes as the girl is returning alone.
Criticism: Typical Terris travelogue. Especially interesting at this time on account of the interest being shown in India.
Booking-Routining: These travelogues containing as they do a dramatic story can safely be played on any bill. They should be played early in the program, after the newsreel if one is used, and if not they can be used effectively to open the show.
Exploitation: On account of the recent uprisings in India, if subject played while interest is still keen it might be well to call attention to this subject in some of the copy. If so stress the angle of the "child wives of India."

"THE BOSS' ORDERS," with Addie McPhail, Arthur Hoyt, Gertrude Astor, Gene Morgan. **Story:** The boss, a modiste, orders his two assistants to entertain two buyers from France. The buyers turn out to be two young ladies. The wives learning of the date, lock the girls in a closet, use their clothes and with the aid of long veils, they masquerade as the French girls. The boys not wise to the hoax take them to a cabaret. Much of the comedy at the cabaret depends upon the wives in giving the boys little love pats, really take a punch at them. Later the French girls get loose and confront the two couples. When the wives remove the veils, the boys run. Fade-out is on top of building after wives have sawed down flagpole atop of which the run-aways had perched.
Criticism: Should prove pleaser. Production good, cast above average.
Booking-Routining: Keep away from domestic or problem features. Otherwise can be used in any program where a little slapstick is needed, "B" houses preferably. Other shorts should be musical and novelty. Routine preceding feature.
Exploitation: Arthur Hoyt has been identified with comedy parts in feature pictures and Gertrude Astor should also be remembered. If their names mean anything locally, use them.

"JUNGLE JAZZ," Fable Cartoon, (8 min.) **Story:** Idea is of two characters hunting in a jungle. They are frightened by numerous weird animals. Running away from a cobra they take refuge in a hut wherein they find an old organ. One of them plays "Dardanella" which charms snake who dances. Cannibals capture them, however, and put them into the pot. They escape later and close comes with four animals singing as a quartet.
Criticism: Ordinary except for the Dardanella number which is particularly good. Quartet close is also okay.
Booking-Routining: Only thing to avoid is possibly South Sea story, jungle story, etc. Otherwise can be used anywhere. Hardly strong enough, however, to be spotted immediately preceding feature. Can be used to follow dramatic feature or can be used in No. 2 spot following newsreel.
Exploitation: If mentioned would only use title as, "Jungle Jazz," Aesop Fable Cartoon. If program aimed at children can be used to advantage.

"LIVE & LEARN," with Ed Deering, Addie McPhail, Maurice Black, Gertrude Astor, (20 min.) **Story:** Opens at the breakfast table with the husband jealous of his wife's former husband who is coming to the apartment that day to see his son. Slapstick at the table furnishes the comedy of the scene. Upon leaving, the husband flirts with the married woman next door but runs as her husband chases. Upon his return from work he finds his step-son has the measles and the house is quarantined with the ex-husband on the inside. Attempting to get in via the fire escape he lands in the apartment next door which gives cause for a chase from the other jealous husband. Other complications arise and fade out laugh is his falling in tub of plaster on the street.
Criticism: Good slapstick comedy which should prove laughable.
Booking-Routining: Book with feature of the "class" type which needs low-comedy. Suggest for use in "B" houses only. Feature should be strong as while comedy will amuse it will hardly prove a box-office draw. Other shorts should be musical or novelty. If cartoon is used spot between this subject and feature. Otherwise play this one ahead of feature.
Exploitation: Title might be used to advantage.

"HEARTS & HOOFS," with Cornelius Keefe, Mona Rico, (20 min.) **Story:** Another of Pathe's Rodeo Series. These shorts are well done and have a plot to them but they are not comedies in the accepted sense of the word. They are more of a short feature. This one concerns a cow-hand (Keefe) who falls in love with a gypsy girl (Rico). She flirts with him and he comes to her camp and she obliges by telling his fortune. During their romance they contrive to sing a song. One of the gypsies is jealous but to no avail and it fades out with the cow-boy riding off with the girl.
Criticism: A pleasing Western story, lacking, however, any fast comedy.
Booking-Routining: Best if used with a comedy or musical comedy feature of the "Dressy" variety. Should avoid using it with any outdoor subject. Should be spotted between musical personality act and cartoon subject. Do not use it following feature.
Exploitation: If any copy used, bill as a "Western." Good for Saturday showings and aim it at the children.

VITAPHONE

"THE COLLEGIATE MODEL," with Ona Munson, Roger Pryor, Harry Rosenthal, (13 min.) **Story:** Pryor working his way through college by clerking in Rosenthal's Clothes Store, is secretly engaged to Ona Munson. She persuades Rosenthal to dress Pryor up as a model and let him attend the dance at the "Eta Bita Pie" house, explaining that it will boost business. Accordingly Pryor is dolled up and the girl persuades all the boys they should wear a similar suit. Next scene finds all the boys dressed in the same model suit. Fade-out comes as Rosenthal gives the boy a morning suit as a wedding present. Miss Munson does a song number at the dance.
Criticism: Well produced and idea fresh. Cast exceptionally good.
Booking-Routining: Can be booked safely with any feature except one with college theme. Subject is more of a pleasing act than a fast comedy so shouldn't be depended on to carry all the comedy of a program. If feature is semi-comedy other shorts should be musical and novelty. If feature straight dramatic use good cartoon in program. Spot subject ahead of feature.
Exploitation: The three leading players are well known Broadway names, Ona Munson musical comedy star, Roger Pryor appearing in "Apron Strings" (current) and Harry Rosenthal in original production of "June Moon." If short mentioned in copy suggest using line as "With a cast of Broadway Stars."

SELLING "WILD COMPANY"

BY GLENDON ALLVINE
Advertising Manager, Fox Films
(Not For Publication)

I caught a "sleeper" the other afternoon in a thoroughly unsuspecting mood—a picture called "Wild Company," just out of the laboratory.

Hardly was I settled in my seat before I discovered that a thumping good picture had sneaked up on me. By the time it was half over, I began to figure that the second half couldn't keep up the fine dramatic pace, the stirring drama, the vivid realism.

Wrong again! The picture builds up to a climax without a waver in its speed or the least let-down in drama. It's a great audience picture from beginning to end, and you can bank on its filling your theatre with enthusiastic patrons.

Sometimes, to say that a film drama has a message is to put it under a cloud. When your public wants messages, it can go to Western Union. But "Wild Company" upsets the old dope cart once again.

The point is that the message in "Wild Company" is not a rider tacked on the story. It is the story, and what a story it turns out to be!

Did you ever open the front page of your morning paper and see a shocking scandal about someone in the next block? That's the effect of "Wild Company."

It tells what is happening right now in your home town, and it is done so impressively that you feel as though you knew the people themselves. It strikes home.

"Wild Company" is the story of the younger generation that burns with a slow gin-like flame. It treats the jazz age to a strong dose of unsweetened facts. It will provoke thought and it will provoke discussion, and all you have to do is to get it started.

Drinking, petting, night life, parents who shirk their responsibility, youngsters with too much spending money, loose standards of morality—all these subjects are meat for letters to the editor, for women's club, for Rotary meetings, for editorials, for local exposes.

And it is acted right up to the hilt by a sterling cast. The emotional sincerity of H. B. Warner and Frank Albertson in their father-and-son relationship strikes home to every audience.

Young Albertson is a comer among Fox players. He brings a new note to the juvenile field. And Warner needs no adjectives, as every audience-wise observer knows.

You can play up other names as well, particularly Joyce Compton and Sharon Lynn. The latter sings a pair of songs—"That's What I Like About You" by James V. Monaco and Cliff Friend and "Joe" by Con Conrad and Jack Meskill.

Also, a sprig of laurel for the brow of a new director, Leo McCarey, who will bear watching.

UNDER REPAIR

Des Moines Theatre, Des Moines, which closed July 20th for repairs, re-opened August 8th. Garrick, Duluth, Minn., which closed for repairs on July 31st, will re-open August 22nd.

PLAYS BIRD CALLS

Victrola record playing bird calls in the lobby of the Rialto, Phoenix, Ariz., ballyhooed "Spring is Here" for Manager L. P. Weaver.

BYRD CONTEST!

Full page display ad is only part of the space obtained by J. C. King, manager of the Arcadia Theatre, Harlingen, Texas, on a circulation contest-Byrd tie-up. Only cost to the theatre is for the photographs. Since newspaper circulates through entire district benefit will be felt by Publix theatres in McAllen, Brownsville, Weslaco, and Mercedes.

THE
World's
Greatest
$25.00 in CASH PRIZES
Contest Open to Every Boy in the Valley...
AND.....
An autographed photo of Commander Byrd, world's greatest explorer.....
Commander Richard E. Byrd
"WITH BYRD at the SOUTH POLE"
A Paramount Picture
ARCADIA
EXPLORER!
First subscription enters boy in contest with 1,000 votes toward cash prizes and wins autographed photo of Commander Byrd.....
ENTER TODAY.....
"Byrd Circulation Contest"
BOY, HERE'S HOW!
CONTEST PRIZES!
FIRST PRIZE ..... $10.00 Cash
SECOND PRIZE ..... $5.00 Cash
THIRD PRIZE ..... $3.00 Cash
FOURTH PRIZE ..... $2.00 Cash
FIFTH PRIZE ..... Five additional prizes of $1.00 each
VALLEY MORNING STAR
VALLEY MORNING STAR
VALLEY'S FOREMOST DAILY
VALLEY MORNING STAR
"Favorite of the Valley by Choice"

CARTOONS NEED SPECIAL CARE, SAYS KELLY

"Since the advent of sound, cartoons have greatly increased in popularity and during the present season there will be more of them produced than ever," says Burt Kelly, head of the short subject department, in a special bulletin.

"The audience reaction to this type of short subject has been excellent and in view of this fact, the cartoon should be treated with the attention it deserves.

"In spotting a cartoon on a program there are several things to be borne in mind. One is that the cartoon can successfully be spotted in many different places. They can be used to open the show, to follow the feature or to precede the feature. However, the other subjects contained in the program, the type of feature used and local preference, all influence the routining.

"Obviously all cartoons are not above the average, some of them in fact being quite ordinary. However, even ordinary cartoons can be made effective if routined correctly, and so the routining should depend to some extent on the quality of the cartoon itself.

"A good fast, sure fire cartoon can be used to advantage when spotted immediately before the feature picture,—example "B"—. Any type cartoon is valuable when placed immediately after a slow heavy dramatic type of feature,—example "C"—. A slower and less effective cartoon is used wisely if placed further up in the program, after the newsreel or between two acts,—example "E" or "A."

"Houses using organ novelties should be careful not to play the cartoon too near the organ solo as to avoid the two novelties conflicting,—example "B" or "D." In most programs the cartoon is properly spotted if followed by the two-reel comedy and then the feature,—example "A."

Example "A"	Example "B"
1. News	1. News
2. Trailer	2. Trailer
3. Act (1-reel)	3. Organ
4. Cartoon	4. Comedy (2-reels)
5. Comedy (2-reels)	5. Cartoon
6. Feature	6. Feature.

Example "C"	Example "D"
1. News	1. Cartoon
2. Trailer	2. News
3. Act (1-reel)	3. Trailer
4. Comedy (2-reel)	4. Organ
5. Feature (Heavy Dramatic)	5. Comedy (2-reels)
6. Cartoon	6. Feature

Example "E"
1. News
2. Trailer
3. Cartoon
4. Sportlight (or similar subject)
5. Comedy
6. Feature

Preview for Police Is Good-Will Getter

Appropriateness of special midnight preview for local police department at showing of "Shadow of Law" at Dudley, Roxbury, Mass., secured newspaper publicity and also good-will of the constabulary for Manager Barney Dobrans' operation. This stunt succeeded a Safety Show at the Dudley, which also obtained plenty of space in the local papers and good-will of community.

FAIR AND COOLER

Head of the Dallas weather bureau turned on the new cooling system of the Old Mill Theatre for Manager W. W. Lewis, netting photos and stories in all papers. Ice-cream tie-up furthered the coolness idea; co-operating company furnished ice cream for patrons, booth and attendant.

THEATRE CLOSED

Belasco Theatre, Quincy, Ill., has been closed for the remainder of the summer.

SELLING "GRUMPY"

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures
(Not For Publication)

"Grumpy" was one of the greatest box office successes the legitimate stage ever had. Not only did it play over a year on Broadway but it wowed 'em on the road for a long period after that. Cyril Maude, its star, performed the title role some 1,400 times to consistent applause. It was largely responsible for the reputation he enjoys as the foremost character comedian of the English stage.

Paramount made the picture silent with Theodore Roberts as "Grumpy" and it was very successful. It is ideally adapted to the talking screen. Maude was brought from abroad to play the part for the talkies. The supporting cast includes Phillips Holmes (outstanding as Nancy Carroll's male lead in "Devil's Holiday"), Paul Lukas, Frances Dade and others.

"Grumpy" is a mystery-comedy-love story.

The mystery consists of the strange theft of a million dollar diamond and the uncannily clever way in which "Grumpy" discovers the thief and traps him by means of a single hair from the head of a beautiful blonde girl.

The comedy lies in the very funny characterization of Cyril Maude as "Grumpy," a retired old criminal lawyer, who tries to conceal a soft heart by hard-boiled streams of wise-cracking abuse, who cannot move a finger without complaining to the high heavens about everything, who appears to be an old stuffed shirt with one foot in the grave but is so diabolically clever that he nabs the shrewdest crook in Europe—the most amusing and lovable old crab that ever lived.

The love story is between the hero and the crook for the heart of the beautiful heroine, with the crook giving the audience heart failure because he seems to be the favored one up until the final blow-up.

There are these two ways of selling "Grumpy":

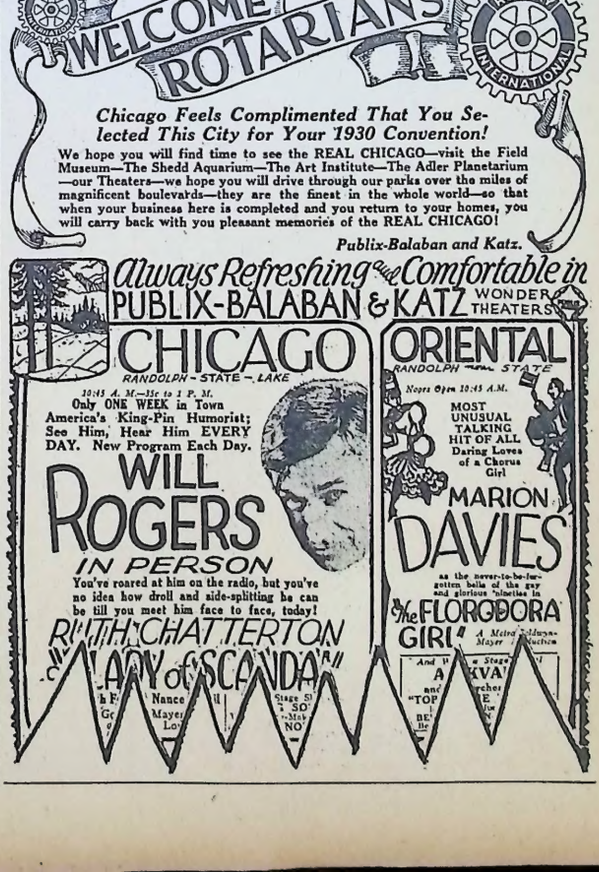
If your town contains a large element of population familiar with the legitimate stage, which means that they know "Grumpy's" reputation and that of Cyril Maude, play up the fact that this famous play and its equally famous star are together in the talkies.

If this is not true of your town—and it is probably not true of over 5% of the towns in the United States—play up the contents of the picture, with particular emphasis on the comedy.

With this type of copy: Men will love "Grumpy" because he's the most human, colorful male that ever cussed out a waiter; women will love "Grumpy" because he solves their love problems; children will love "Grumpy" because he's what they'd love to have their granddaddies be....Come and see "Grumpy" catch a crook and recover a million dollar diamond with the lock of a beautiful blonde woman's hair....Grin with "Grumpy"; his bark is funny and his bite is sharp as lightning....Come and see "Grumpy," the One Man Cyclone....He knows more about love than Don Juan and more about solving mysteries than Philo Vance....Have you a "Grumpy" in your home? You won't know until you see this picture. No well regulated household should be without one.

There wasn't a patron of the Paramount Theatre, New York, when this picture showed, that left the theatre who wasn't a booster for "Grumpy." Get them in and the show will do the rest.

INSTITUTIONAL SCOOP!

Here's the institutional box topping the combination ad of Publix-B. & K. loop theatres on the morning the 1930 Rotary Convention opened, which scooped every other advertiser in Chicago. Other firms took their cue from the Publix merchandisers; and the next morning dozens of firms greeted the Rotarians in similar institutional vein.

WELCOME ROTARIANS
ROTARY INTERNATIONAL
Chicago Feels Complimented That You Selected This City for Your 1930 Convention!
We hope you will find time to see the REAL CHICAGO—visit the Field Museum—The Shedd Aquarium—The Art Institute—The Adler Planetarium—our Theaters—we hope you will drive through our parks over the miles of magnificent boulevards—they are the finest in the whole world—so that when your business here is completed and you return to your homes, you will carry back with you pleasant memories of the REAL CHICAGO!
Publix-Balaban and Katz.
Always Refreshing and Comfortable in
PUBLIX-BALABAN & KATZ WONDER THEATERS
CHICAGO
RANDOLPH - STATE - LAKE
10:45 A. M.—11c to 1 P. M.
Only ONE WEEK in Town
America's King-Pin Humorist; See Him, Hear Him EVERY DAY. New Program Each Day.
WILL ROGERS
IN PERSON
You've roared at him on the radio, but you've no idea how droll and side-splitting he can be till you meet him face to face, today!
RUTH CHATTERTON
"LADY OF SCANDAL"
ORIENTAL
RANDOLPH - STATE
Never Open 10:45 A.M.
MOST UNUSUAL TALKING HIT OF ALL
Daring Loves of a Chorus Girl
MARION DAVIES
as the never-to-be-forgotten belle of the gay and glorious nineties in
"The FLORODORA GIRL"

RADIO CONTEST IS FEATURE OF BIG CAMPAIGN

Campaign on "The Rogue Song" at the McVickers, Chicago, exclusive of newspaper advertising, cost well in excess of $10,000, but owing to activity of Milton D. Levy of the exploitation staff there, Publix-Balaban & Katz' share of this expenditure was less than $200. Levy's exploitation centered around an amateur singers' contest, in co-operation with Chicago Atwater Kent dealers, radio station WIBO, and the Chicago American.

Over 5,000 applicants participated in the contest. Auditions, held over the air, continued for two weeks, occupying 24 hours of radio time, with Lawrence Tibbett and "The Rogue Song" at McVickers mentioned prominently in each announcement.

Campaign was opened with a dinner for co-operating dealers at the Palmer House, at which the entire project was outlined and dealers' support pledged.

Atwater Kent paid for two full page co-operative newspaper ads, and furnished and distributed 1,000 window display boards, 1,000 window strips, and 1,000 standees. Tie-up netted 600 window displays. Postal and Atwater Kent posted 350 jumbo copies of a wire from Tibbett to John Balaban; 350 more jumbo wires, from Tibbett to the radio station, were posted by WIBO.

Victor, plugging records of songs in the picture, paid for and distributed 500 large window cards, with a still mounted on each, and 500 smaller window strips. Music publishers paid for 1,000 window strips, and the public library used 20,000 book mark blotters.

Chicago American co-operated generously with stories. Theatre was mentioned in every radio announcement, every window display and every newspaper story and ad.

Prominent figures in the Chicago musical world were judges. Prizes were, first, a radio set, one week's paid engagement at a Publix-B. & K. theatre, and a Lawrence Tibbett loving cup; second, one week's engagement at WIBO, and an opportunity for permanent engagement on the station's staff. Third and fourth prizes were $50 each. Application blanks for entry were procurable only from participating dealers.

CHRYSLER TIE-UP GOOD IN FLORIDA

Follow-up of Publicity Director Jonas Periberg of the Florida, Jacksonville, on the Chrysler tie-up tip in Publix Opinion, was a smash success.

Arranging a hook-up similar to that in Detroit, Periberg procured twelve 2-column ten-inch ads in both local newspapers, wholly paid for by Chrysler dealers in return for exclusive showing of new model eights at the theatre. Dealers arranged for six publicity stories, distributed 10,000 heralds, and sent out 2,000 postcards to a preferred list of prospects, announcing showing of the car and current attraction at the Florida. Five thousand blotters were distributed in hotels, the post office and banks, and 5,000 stickers placed on windshields of cars all over the city.

Every item of expense was borne by the automobile agents.

PATRONS WEIGH IN

Placing scales in his lobby, Manager G. D. Bickford offered a guest ticket to anyone coming within 25 pounds of Paul Whiteman's weight, during showing of "The King of Jazz" at the Fort, Rock Island, Ill. Most of his patrons were weighed and found wanting, so bought tickets anyway.

THIS CONTEST IS REPEATABLE!

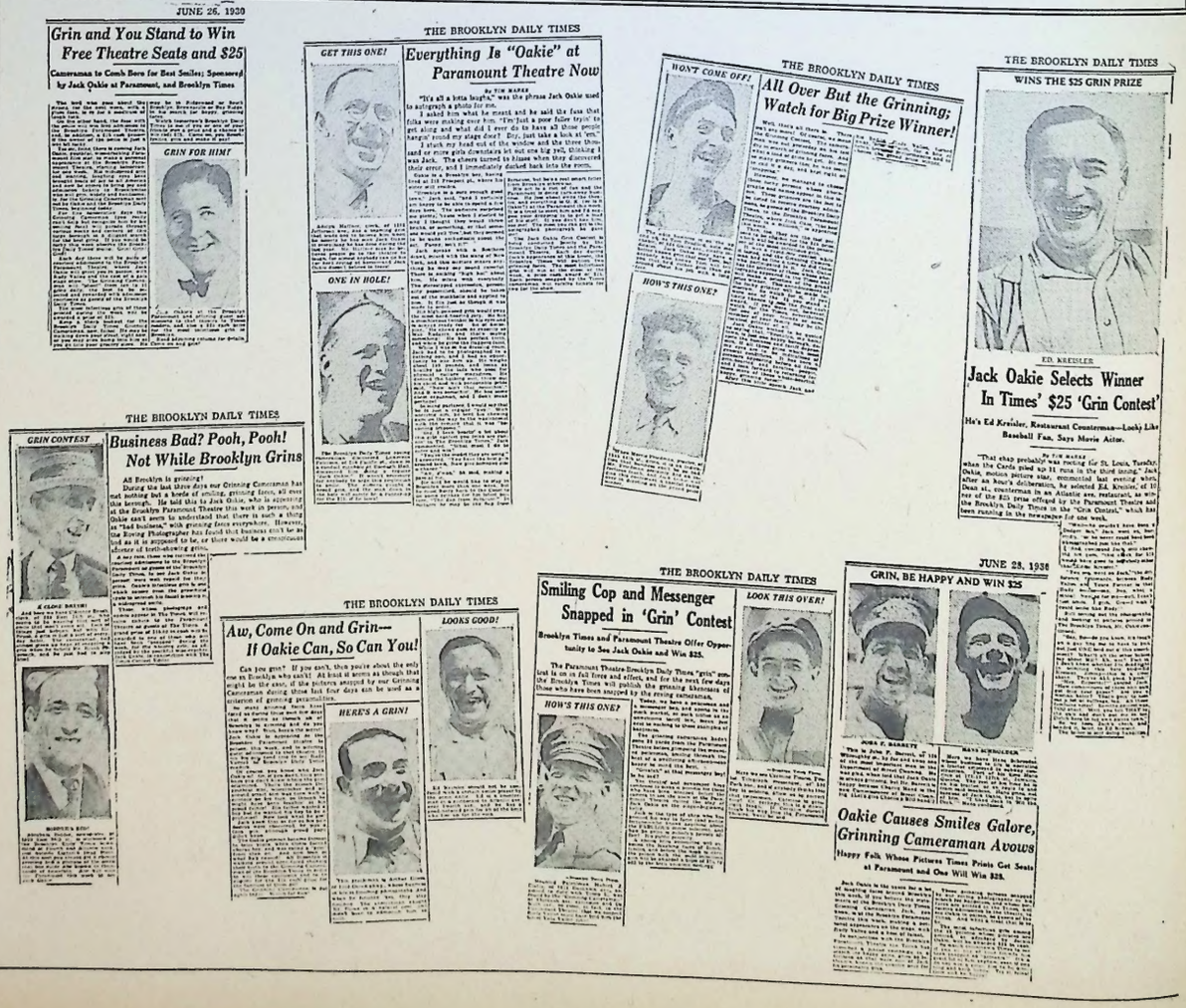
Some of the publicity garnered by Milton D. Levy of the Publix-Balaban & Katz exploitation staff in Chicago, on his three-cornered tie-up with Atwater Kent dealers, the American and radio station WIBO, on "The Rogue Song." Amateur singers' contest had 5,000 entrants. First full page co-op ad, box from the second, and publicity clippings are shown here.

BUFFALO TAKES THE HINT!

Taking a hint from a story published in Publix Opinion recently, Shea's Buffalo went after the Chrysler 8 tie-up and succeeded in promoting the display of the new car in the grand lobby in return for several 500 line advertisements in the newspapers, all of which gave the show top position. One of the ads was a direct tie-up with Esther Ralston, appearing in person at the theatre. Specimens of the ads are reproduced below, with a news story and photo of Miss Ralston christening the new model. She was given use of one of the new cars during the week. Added revenue was brought to the theatre by the purchase of guest tickets by the distributor, who gave them away at the salesrooms.

MAKING BROOKLYN 'GRIN CONSCIOUS'

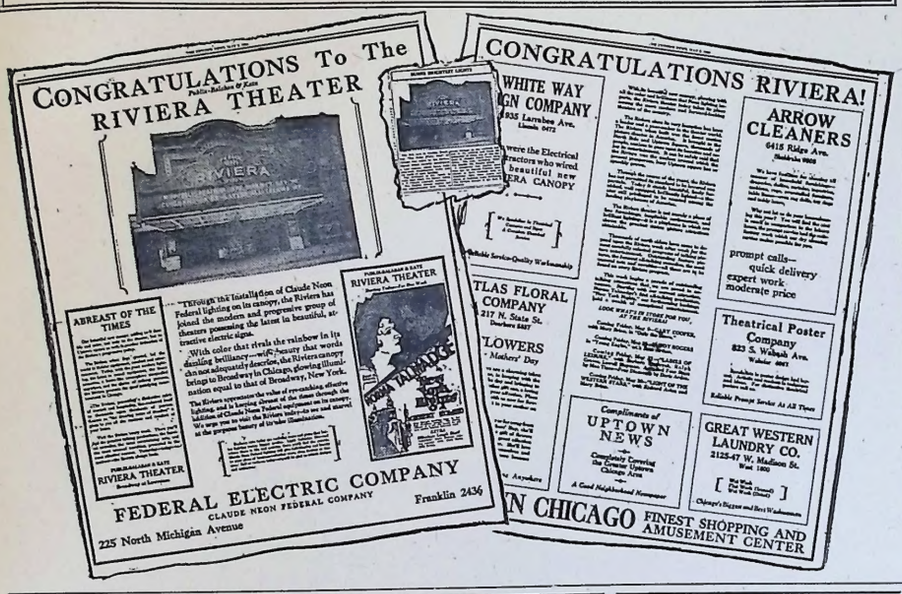
In exploiting Jack Oakie's personal appearance at the Brooklyn Paramount, Les Kaufman of the publicity department decided to capitalize on Jack's celebrated grin. He framed a "grin contest" with the Brooklyn Daily Times, with the results shown below. A prize of $25 and daily guest tickets for the theatre were offered. A cameraman wandered around the business district, photographing "grins." The best grin was selected daily for publication the following day, and its owner received tickets. The champion grin of the week was chosen at the close of the contest and the cash prize awarded. The stunt not only netted the theatre long stories and art daily in the news section, but made the entire city conscious of the famous original Oakie grin on the Paramount stage that week. And the success of the contest opened the way for similar ones with the same newspaper in the future. Oakie's next picture is "Let's Go Native," followed by "Ex-Gob" (tentative title.)


JUNE 26, 1930
Grin and You Stand to Win Free Theatre Seats and $25
Cameraman to Comb Bees for Best Smiles; Sponsored by Jack Oakie at Paramount, and Brooklyn Times
GRIN FOR HIM!
THE BROOKLYN DAILY TIMES
GET THIS ONE!
Everything Is "Oakie" at Paramount Theatre Now
By TIM HAYES
ONE IN HOLE!
WON'T COME OFF!
All Over But the Grinning; Watch for Big Prize Winner!
HOW'S THIS ONE?
THE BROOKLYN DAILY TIMES
WINS THE $25 GRIN PRIZE
ED. KREISLER
Jack Oakie Selects Winner In Times' $25 'Grin Contest'
He's Ed Kreisler, Restaurant Countryman—Looks Like Baseball Fan, Says Movie Actor.
THE BROOKLYN DAILY TIMES
GRIN CONTEST
Business Bad? Pooh, Pooh! Not While Brooklyn Grins
A CLOSE BALLOT
THE BROOKLYN DAILY TIMES
Aw, Come On and Grin—If Oakie Can, So Can You!
LOOKS GOOD!
HERE'S A GRIN!
THE BROOKLYN DAILY TIMES
Smiling Cop and Messenger Snapped in 'Grin' Contest
Brooklyn Times and Paramount Theatre Offer Opportunity to See Jack Oakie and Win $25.
LOOK THIS OVER!
HOW'S THIS ONE?
JUNE 28, 1930
GRIN, BE HAPPY AND WIN $25
Oakie Causes Smiles Galore, Grinning Cameraman Avows
Happy Folk Whose Pictures Times Prints Get Seats at Paramount and One Will Win $25.

EXPLOITING ILLUMINATION

A six column headline and news story, a two column news picture, and three full page ads—all in the local weekly paper and paid for by local merchants, told the community about the brighter sign and canopy illumination of the Riviera theatre, Chicago.

Manager A. P. Conroy and Roy Kalver of the Publix B & K publicity department effected this stunt when they learned that the extensive changes and repairs on the theatre's sign and canopy were coming.



Acclaimed For Civic Spirit of Trailer

Civic trailer copy as used by Publix-B. & K. theatres in Chicago and reproduced in Publix Opinion suggested a similar trailer slant to Manager J. F. O'Hern of the Olympia, Chelsea, Mass., and resulted in a front-page newspaper story.

O'Hern amplified the stunt by writing a parody on "Have a Little Faith in Me," twisting it to "Have a Little Faith in Chelsea." Each organ solo was wound up with a community song, of the parody. Following this he screened the trailer boosting Chelsea.

Chelsea Evening Record deemed the stunt worthy of a front page story, and printed the trailer copy verbatim, with bouquets to O'Hern. Mayor of Chelsea wrote O'Hern commending him on his public spirit—that made the papers, too.

MARQUEE SIGN CHEAPLY MADE

Transparent sign built by Manager George E. Hoffman of the Ritz, Anniston, Ala., at a cost of less than $5, can be changed for each successive attraction at a cost of less than a dollar.

Sign, which is atop Hoffman's marquee, is 14 ft. long and 3 ft. high. Inside, 6 inches deep, is painted a flat white and has 22 100-watt lights at top, sides and bottom. Top is a hinged lid. Grooves permit a frame covered with ordinary banner cloth to slide in and out, facilitating changes.

ON THE ICE!

The World Theatre, Kearney, Nebraska and Columbus Theatre, Columbus, Nebraska, have promoted electric refrigerators which have been installed in recesses off the entrance lobby, and patrons are permitted to check perishable merchandise while attending matinees. This modern check room service is going over big according to managers Forrester and Bergmann.

FULL CAMPAIGN COVERS ALL OF RHODE ISLAND

Twelve-page section in the Providence News-Tribune climaxed the campaign on the opening of the Paramount in Providence, R. I., conducted by District Publicity Director Bunny Bryan and Miss Lea Duhamel, publicity director of the new theatre. Firms which participated in the transformation of the old Strand into the splendidly modern new Paramount also paid for a co-operative rotogravure page in the Sunday Providence Journal.

Over 150 columns of free publicity, including many pictures, were secured in all available mediums, and tied-in with the advertising campaign in all local and 15 out-of-town papers, which began ten days in advance of opening.

Ten thousand copies of the News-Tribune section were distributed by ushers in front of the theatre, day prior to opening, and a souvenir program was distributed to those attending the formal opening.

Downtown stores furnished 20 full window displays. Many stores featured "Paramount Theatre Specials." Local restaurants carried Paramount copy on menus, and distributed 25,000 napkins.

Bryan circumvented strict local ordinances against street ballyhoos by giving downtown newsboys straw hats with "Paramount Theatre Opens June 20" on the bands; newspapers carried stories on this.

Miscellaneous exploitation included a bannered balloon and kite, flying at the city's busiest intersection, and a "Paramount Contest" at a leading dance hall.

Premiere was a la Hollywood, with a half hour broadcast from the lobby, fireworks from the roof, sunlight arc in front and powerful lights on the building. Nightly broadcasts prior to opening, at 11 P. M., gave "Paramount Theatre Time" and 150 words on the opening.

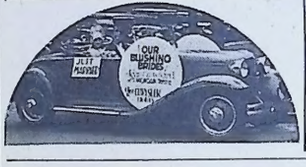
Billing included 1,000 1-sheets, 500 window cards, and 54 24-sheets dominating all main arteries entering Providence.

ADS FOR GUEST TICKETS

In return for a few guest tickets to Shea's Buffalo theatre, the Buffalo used three column ads on the classified page of the newspaper. The ads gave the show the big splash, as shown below, and minimized the guest ticket tie-up. In addition to this free space, the Times called attention to the stunt with boxes on page one and ads scattered throughout the paper. Large ads in return for guest tickets are something to be thankful for in the middle of summer.

APPROPRIATE

During the showing of "Our Blushing Brides" at the Michigan Theatre, the Detroit streets experienced a rattle-bang sensation, produced by several tin cans tied to the back of the car pictured below. The automobile, with gas and oil, was supplied by the local Chrysler agency for three days.



THIS 'SPLASH' WAS FREE!

Seventeen solid columns of expensive newspaper advertising space was the kind of cooperation the Minnesota Theatre recently received on a General Electric Refrigerator tie-up. Particularly appropriate for opening any cooling plant on the circuit, the tie-up did not cost the theatre a cent.

Capitalizing on the much publicized "Drowned in Water" test of the G. E. company, a clever display that fairly emanated coolness was placed in the mezzanine lounge of the theatre, in return for the newspaper space. It included myriads of gold fish, running water, sea weed, freezing pipes and multi-colored spotlights.

Refrigerator distributor and his 90-odd dealers purchased hundreds of tickets for prospective customers, so that they could see the display. The letter reproduced here went to every dealer in the Minneapolis district; use your magnifying glass on it.

Tie-up was put across by Ray Thome, recently appointed to succeed Division Publicity Director Martin P. Kelly as advertising manager of the Minhesota, ace house of L. J. Ludwig's Northwest Division.

CRITIC CONTEST

Here's a nifty that can be sold to progressive radio dealers with ease, as Jonas Perlberg of the Florida Theatre, Jacksonville, found. Atwater Kent paid for and distributed 15,000 of these four page tabloid size heralds in return for back page and insert. In order to get a mailing list, dealer staged a "critic contest" on "The Rogue Song" with a free radio as prize.

Minnesota Theater Turns on Northwest's Largest Cooling System Tomorrow.
"Cool as a Mountain Top-Always Cool, But Not Too Cool"
See the Amazing "Drowned in Water" General Electric Exclusive Test at The Minnesota Theater—All Week.
See the General Electric Refrigerator, its Entire Mechanism Completely Submerged in Tepid Water, Maintaining Proper Temperature.
GENERAL ELECTRIC
ALL-STEEL REFRIGERATOR
WATER COOLERS
STUEFER-SHANNON, INC.
Exclusive Minneapolis Dealers for General Electric Refrigerators
Phone GEneva 9171

PROJECTION GLOSSARY

Every manager should know the meaning of certain terms used by the projectionist in connection with his work. Each week Publix Opinion will print a short list of definitions of these terms with which the manager and projectionist are likely to come more or less frequently into contact. Do not regard these as reference lists, to be consulted when in doubt. Familiarize yourself with them each week! Study them TODAY, so you will recognize and understand each term tomorrow!

Closed Circuit: A circuit in which continuous contact permits a constant flow of current.

Collector Lens: The lens of the condenser combination which is next to the light source.

Commutator: An arrangement of copper commutator bars by means of which the alternating current of the armature is changed to direct current in the outside circuit.

Condenser: In projection, a combination of lenses designed to collect the diverging rays from the light source, and to refract and converge them upon the projector aperture.

Conductor: (a) Any substance which will transmit electric current. (b) A wire or a copper bar used to transmit electrical energy.

Conduit: A metal or armored tubing in which electric wires are placed for their protection.

Connector: A device for joining wires electrically in such manner that they may be readily released.

Converging Lens: The lens of a condenser combination which is farthest away from the light source.

Copper: Next to silver the best known metallic conductor of electricity and of heat.

Cored Carbons: Projection carbons having a core composed of ground, baked carbon, mixed with a suitable binder, usually water glass.

Crater of Arc: The concave depression produced on the tip of the positive carbon of arc lamps by action of the current.

Crater Angle: The angle at which the crater is in relation to the axis of the optical train. The most efficient angle is 55 degrees.

Crater Projector: A means of projecting an image of the crater. It may be a pin hole in the lamp house door in conjunction with a lens, or merely a pin hole, or a pin hole, a lens and a reflector to direct the image to any desired spot.

Critical Angle: The angle of incidence beyond which rays of light are no longer refracted into a transparent medium, but are reflected from its surface.

Cycle: A series of operations. As applied to A.C., the cycle is two complete alternations.

Dimmer: An adjustable resistance inserted in an incandescent circuit by the manipulation of which the lights of the circuit may be gradually dimmed or brightened.

Direct Current (D. C.): A current constant in direction, though not necessarily in value. A direct current constant both in direction and value is called a continuous current. Direct Current, which, while continuous in direction, pulsates as to pressure, is often wrongly called continuous current.

'Come As You Are' Plan Brings Extra Patronage

A warm weather comfort project is being inaugurated at the Brooklyn Paramount in the form of a "Come As You Are" plan. Les Kaufman, of the publicity staff, who conceived the idea, declares that hundreds of persons who would ordinarily stay away from the theatre because of their attire, have welcomed this arrangement to enjoy a good show in pleasant surroundings.

CANDY WINDOW

Flat pan of chocolate with a caricature of Al Jolson in white frosting centered a display on "Mammy" in a Rockford confectioner's window for Manager Rudy Born of the Coronado. Guest ticket was given person guessing nearest to weight of the pan of chocolate.

FREE ADS

Commendable telegrams, presumably from Esther Ralston, appearing in person at the Fisher, Detroit, together with photos and mention of theatre and playdate, appeared in milk and dry cleaning 3 column ads in local papers, at no cost to theatre.

GREATER MOVIE SEASON SOLD IN DETROIT

Opening of "Greater Movie Season" in Detroit Publix theatres was covered by Art Schmidt and his publicity staff from every possible angle. The campaign pepped up the box-office during the hot days of July and created a momentum which is helping carry the theatres through August, too.

A Greater Movie Season contest, "Talkie Twisters," was launched with the co-operation of the Detroit Times. It afforded a Greater Movie Season plug for three weeks, brought front page boxes daily and one eight-column streamer story weekly. It gave opportunity to publicize all shows in all local Publix theatres during the period, with a big play for stage acts and visiting stars.

Jack Oakie and Esther Ralston inaugurated the season and the contest, netting a big news play, and Horace Heidt, with his band, helped wind it up. Cash and guest ticket prizes daily for the best "talkie twisters," based on the old familiar tongue twister idea, brought a great response from the public.

A special advertising campaign opened the season, with attendant publicity stories and readers. All ads and stories carried "Greater Movie Season" line and copy, and the same thought was featured on window streamers, mail matter and heralds during the period.

A talking trailer plugged coming attractions and told what Greater Movie Season would mean to Publix patrons in Detroit. Special lobby displays and canopy hangers featured Greater Movie Season shows.

AUGUST OPENING

Opening of the new Paramount Theatre in Denver, Colorado, has been set for August 29th.

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE	TOWN	OPENING DATE
Park	Ft. Fairfield, Me.	Aug. 25, 1918
Palace	Marion, Ohio	Aug. 30
Broadhurst	High Point, N. C.	Aug. 31, 1925

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

HOLDEN SWIGER

A graduate of the Managers' School and of Ohio State University, who has successfully adapted himself to show business, over a brief period of two years, is Holden Swiger, manager of the Denver Theatre.

Holden Swiger

Little did Swiger dream that the theatre would be his means of livelihood, after obtaining his law degree from the university. For upon his graduation from Ohio State, he entered the law profession as an attorney, but tiring of Blackstone and yearning for something more imaginative Swiger turned to advertising. He spent some time as advertising manager for a hardware firm in Ohio, and then decided to cast his lot in the theatre industry, where the glamor and color of entertainment could be his. In April, 1928, Swiger entered the Managers' School and when he completed the course six months later, was assigned to the Newman, Kansas City as assistant manager. His zeal for this new work and the manner in which he performed his duties, soon won him a managerial promotion to the Royal, also in that city. On March 10, of this year, Swiger was assigned to his present post after he had managed several theatres in Texas.

EVERETT E. WILSON

Everett E. Wilson, manager of the Garrick, Fargo, North Dakota, has confined his fourteen years of theatre work to that state, having entered that industry in 1916 as usher of the Orpheum in Minot, and continuing in that business and locality ever since.

Everett E. Wilson

Wilson remained at the Orpheum until the outbreak of the World War. When he returned from the scenes of action, he took over the job of operating the Orpheum, which at that time was owned by his father. He assisted in the management of that house until the fall of 1927, when Finkelstein & Ruben acquired it and assigned Wilson to the State, also in Minot. In January, 1930, he was transferred to his present assignment.

PHILIP D. BLOOMBERG

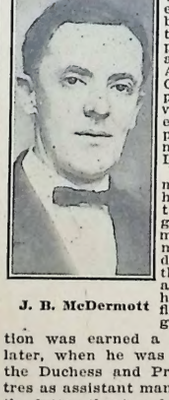
Philip D. Bloomberg, manager of the Paramount, Salem, Mass., and a graduate of Lynn Burdett College and the University of Southern California, began his theatrical career 12 years ago as manager of the Strand, Bloomberg left the Strand to assume management of the City in Newark, N. J. In 1924, he became associated with the West Coast Theatres, with headquarters at the Egyptian Theatre.

P. D. Bloomberg

Shortly after, he accepted the offer of MGM to be employment manager for their studios in Culver City, Cal. Three months later he was promoted to the post of personnel director, which position he held for five years. Last year, Bloomberg came East where he transferred his theatre activities to Publix, being stationed at the Uptown, from where he was assigned to his present position.

JAMES B. McDERMOTT

Peoria, Illinois, has been the scene of James B. McDermott's theatre activity since 1917, when he first entered show business at the old Hippodrome, a Seaver Amusement Company picture and vaudeville operation. At present he is managing the Lyceum.



J. B. McDermott

Several months after his debut into the theatre game, McDermott was promoted to doorman of the Princess, a picture house. His first managerial position was earned a few months later, when he was assigned to the Duchess and Princess theatres as assistant manager. When the latter theatre closed, he was assigned to the Lyceum, in the same capacity. When Great States assumed control of that chain of theatres, McDermott was promoted to manager of the Duchess and Lyceum. With the closing of the Duchess, he was retained at the Lyceum as manager.

A. A. McILHERAN

A. A. McIlheran, partner manager of the Gem, Wichita Falls, Texas, is the son of a pioneering showman, his father having opened the first picture show in Dallas, Texas, in 1906. His father's showmanlike traits were inbred in McIlheran, as evidenced by his desire to learn the business, while still attending school.

A. A. McIlheran

During grammar school vacation periods, he sold tickets and later ushered on Saturday nights and Sundays in the leading theatre of Dallas. His theatre activity was stilled from 1910 until 1924, when he returned to his first love as assistant to his father in the operation of the Garden, Wichita Falls. Three years later, father and son purchased the Gem in partnership with the Dent Theatres, and continued operating both houses until December of the following year, when the father died. Since then McIlheran has been managing the Mission and Gem, having closed the Garden in January 1927. In May 1929 the Mission was also closed.

GEO. W. HENDRICKSON

Starting his business career as as associate of his father, in the contracting industry and then branching off into the printing profession for himself, has taught George W. Hendrickson, manager of the Arion, Minneapolis, Minn., the various industrial obstacles that must be combatted in order to insure a healthy business. He has utilized that knowledge to the theatres he has managed since he entered the theatre game in 1919, as manager of the Empress, Minneapolis.

G. W. Hendrickson

Hendrickson faithfully and successfully operated this theatre for the American amusement Company for 11 years. In 1923, he was also placed in charge of the booking department for this organization. When Publix acquired the A. A. C., in December, 1929, Hendrickson was retained and continued managing the Empress until May, 1930, when he was transferred to his present position.

BALLYHOO FREE ON STREET CARS

In many cities throughout the country, a good advertising bet is being overlooked in street car advertising. It is possible in most cases where the outside advertising on street cars is not leased to national concerns, for the theatre to cash in on the potent ballyhoo offered by this method. The Metropolitan, Houston, is one of the theatres to take advantage of this offer.

For several passes weekly, the "Met" utilizes fifty street cars, through a permanent panel on the front dash board. The posters are printed in such a manner as to make them readable at a great distance. For this reason, the current chief attraction is the only feature plugged by this method.

Attractions Announced By Inexpensive Display

An attractive lobby display, announcing coming attractions to the Alabama, Birmingham, has been produced by Manager Robert C. Frost, at practically no cost to the theatre. A display, 26 ft. long and 9 ft. high is set in a cool background in the interior lobby. For illustrations of new Paramount product, Frost utilized the pages from the Paramount announcement book, mounting them upon the large display board.

Newspaper Tie-up Nets Space for 'On Parade'

Receipts for "Paramount on Parade" at the Lyric, Waycross, Ga., were considerably increased due to a newspaper tie-up, which ran prior to and opening of picture. Photos of leading stars in the attraction were scattered throughout merchants' ads. Correct guesses entitled contestants to prizes. Readers, secured gratis, appeared in the paper before opening of picture.

COIFFURE CONTEST

Hair dressing contest, conducted in co-operation with beauty parlors, exploited Dolores Del Rio in "The Bad One" for Manager H. L. Davidson of the Colfax, South Bend. Idea was to discover the girl who dressed her hair most in keeping with her personality, with Del Rio's coiffure in the picture as an example.

BIRTHDAY CAKE

Local bakery supplied A. Lourie, manager of the Morton, Dorchester, Mass., with a huge "birthday cake," prior to showing of "Paramount on Parade." To first ten patrons guessing nearest its weight, cakes were given; next ten received guest tickets. Idea suggested by "party of the stars" advertising theme.

MILK COMPANY TIE-UP

"Hold Everything" at the Bardavon, Poughkeepsie, meant a milk company tie-up to Harry P. Hof, based on the number "You're the Cream in My Coffee." Parade of company's delivery trucks, bannered, was staged on opening day.

LAUGHING BALLYHOO

Ballyhoo on "The Cuckoos" at the Paramount, Newport, R. I., was an automobile on which Manager David J. Dugan placed c[illegible] outs of cuckoos and of the [illegible] Inside, a phonograph p[illegible] laughing record contin[illegible] the car drove through t[illegible]

MAX SCHOSBERG, AN EXPERT IN MERCHANDISING, BUILDS LOBBY SALES FOR PUBLIX

The newest department in Publix, one which promises to become one of the most important when it has outgrown its swaddling clothes, is under the capable supervision of a man who has spent nearly 35 years qualifying himself for this particular post.

Almost from the day of Max Schosberg's birth in the little town of Papa, Hungary, he began to receive merchandising training. His father was a merchant, the proprietor of the town's general retail establishment. During the period in which he was obtaining his education in public schools, and even during courses in commercial school and St. Benedictine college, young Max, his two brothers, and their sister helped their father in the store.

Upon completion of his education, he became an apprentice in a large wholesale establishment, acquiring a fundamental knowledge of general mercantile practice. It was here that he began to hear stories of the wonderful opportunities afforded ambitious youngsters in America, that land of promise.

Max Schosberg was only 18 years old when he left his native town and sailed for these shores of opportunity. It was at the turn of the decade into the gay nineties when he sailed up New York harbor, eagerly scanning the sights that have furnished the same thrill for countless immigrants.

Looks for Work

He landed in Manhattan on Saturday, spent a too brief Sunday in viewing the marvelous scenes of this new country, then spurred as much by economic necessity as by ambition and enthusiasm, began his search for employment on Monday. Only a twenty dollar gold piece remained in his pocket after the voyage. Good fortune must have favored the newcomer, or perhaps the unemployment situation wasn't as desperate in those days, for before the sun set he had landed a job.

His first work was with a wholesale champagne concern. Young Schosberg must have had a hunch that the job wouldn't last or that the future of the liquor business in this country wasn't a very definite one, for he lost no time in transferring his affiliation to a wholesale fur establishment. He remained there for two years, during which period he went to night school and took additional private lessons in English.

Goes to Chicago

The slogan, "Go west, young man," was then in vogue and he heard about plans for the World's Columbian Exposition in Chicago. So he moved to that city and went into the wholesale fur business for himself on a small scale. His early training in the art of merchandising asserted itself, for his business grew and prospered for a period of five years.

In 1896 Mr. Schosberg was obliged to return to his native country and serve for a year in the Austrian army. He obtained a furlough at the expiration of this term and left at once for the land of his adoption. This time he settled in Milwaukee, having disposed of his fur business in Chicago before his trip to Europe. His life romance occurred during these years, too, and he married a Chicago girl.

He became buyer for the fur department of the Gimbel Brothers department store in Milwaukee. Later problems and work from other departments were assigned to him, until he had experienced a pretty thorough and general familiarity with all angles of department store operation.

Back to New York

This lasted for three years, at which time Mr. Schosberg went to New York to join the sales and merchandising force of the Gimbel store in the metropolis. For fourteen years he continued in this work, rising to the position of head of the sales department, from which he supervised the work of half a hundred buying, selling, advertising, display and exploitation specialists.

He occasionally took trips to European capitals for the purpose of making surveys of retailing activities in various cities and eventually came to be regarded as an authority upon merchandising problems.

Mr. Schosberg's knowledge, gained in the mercantile field, has been demonstrated since his association with Publix on the first of the year. When it was decided to install automatic candy vending machines and to experiment with other forms of lobby merchandising, he was selected to organize and guide the operations of the new department. In less than six months he had the department showing a profit of appreciable size, weekly.

Other New Plans

In addition to the well developed candy merchandising department, plans are being made for the use of weighing and fortune telling machines, and experiments are being carried out with the Melograph, or voice recording instrument, which has been a successful novelty in several theatres.

"The idea of lobby merchandising was a splendid thought," he says. "The scheme utilizes waste space in our theatres and adds materially to our profits. We try to confine our efforts to merchandise which requires only a nominal investment and which offers a quick turnover. The field is almost a limitless one."

There is so much showmanship in successful department store operation and so much mercantile sales psychology in theatre operation that this veteran merchant has hardly noticed his transition to show business after nearly four decades in the mercantile field.

"These two branches of salesmanship have much in common," he says. "Both of them require effective, truthful advertising and exploitation, advertising which creates in prospective customers the desire to buy, whether it is tickets or toothpaste. Both find it advisable to create and develop the goodwill of their patrons. Both increase sales with attractive displays, whether it is posters in theatre lobbies or product in store windows."

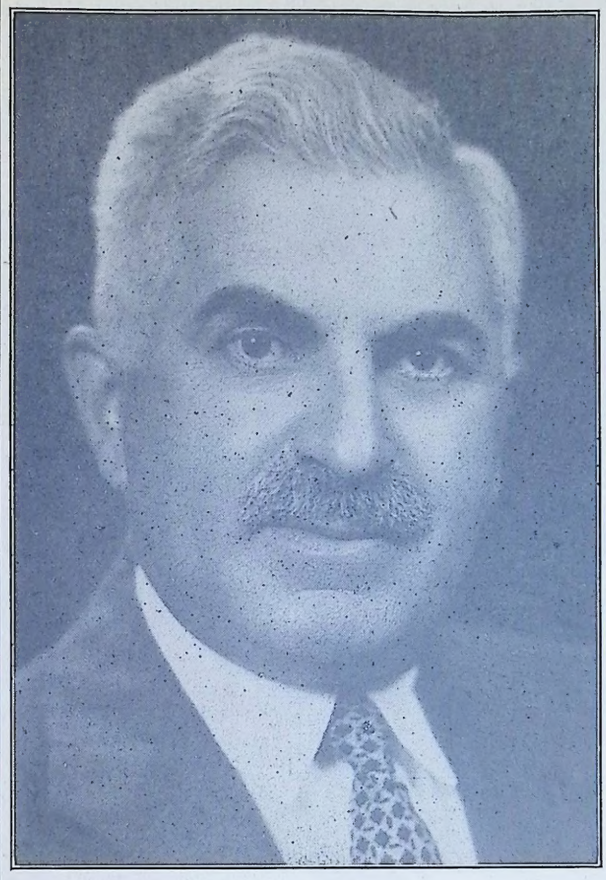
A Busy Life

Mr. Schosberg has had a busy life and hasn't had much leisure for hobbies and other outside interests. Horseback riding is his favorite outdoor recreation, he is a devotee of the opera and symphony concerts and he likes to read books of travel, history or biography.

He has three sons, the eldest of whom, Milton, 31, is in the publicity department of the Brooklyn Paramount. Eugene, 22, who speaks French, Spanish and German, is with the Paramount foreign department. Eugene's twin brother, Raymond, is completing a law course at Columbia.

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.



MAX SCHOSBERG
Head of Candy Sales Department

FREE ADS ON 'PEP WEEK'

The Kellogg company paid for the two 30 inch ads reproduced below, which appeared in Des Moines morning and afternoon papers. Willard Moore, manager, and Irving Grossman, publicity director, of the Paramount theatre, made the tie-up for "Pep Week" and distributed thousands of sample packages to patrons. Notice the generous space given to the attractions in the ads and the way in which the master of ceremonies crashed with his endorsement. In addition, the Kellogg company paid for 1500 window streamers for grocery stores and posted same.

Free Concert Boosts Theatre and Picture

Free band concerts in Decatur, Ill., instead of acting as a deterrent to patronage at the Lincoln proved a boomerang after Manager Paul Witte had contacted the sponsors. Girl, supplied by theatre, sang selections from current attraction, "The Big Pond," after announcements of theatre, picture and playdate were made.

LAUNDRY GIVES IN

Local laundry paid for 1000 rotos on "True to the Navy" for Manager John McKenna of the Lyric, Jackson, Tenn. Clara likes sailors because they look so clean and fresh, the laundry said.

FEMME ANGLE ON "ANIMAL CRACKERS"

Merchandisers at the Brooklyn Paramount Theatre get first-hand information on the angles which will attract women, in successive features, from Miss Judy McRae, stenographer of the theatre publicity office.

Gag lines for selling "Animal Crackers," the new Four Marx Brothers picture, from a woman's angle, as suggested by Miss McRae, impressed Mr. A. M. Botsford as being particularly valuable to managers everywhere in getting this picture across to women.

"I would not select a woman's angle which would conflict with the dominant comedy selling angle of this picture," Miss McRae advised. "Instead I would emphasize those phases of comedy which will appeal to women."

Explanation of copy angles which she suggests are as follows:

Women, being social climbers, will not hesitate to laugh at themselves. Therefore a line on "laugh your way into the social set with the Four Marx Brothers." Or "Make Southampton society while you laugh up the sleeves of the Four Marx Brothers." A line as follows directed to the women might have value. "Are you bored with afternoon bridges and teas? Then let the Marx Brothers show you how to get a laugh out of the social order."

The bridge stuff can be directed to women with these suggested lines: "You might want to pull your partner's hair, but you'll never know contract bridge until you see the Marx Brothers' versions.'

The Grand Dame type of hostess such as seen in the picture might lend itself to these lines in ads—"Ladies, have you ever wanted to walk out on a tiresome hostess? Well, it isn't necessary any more. Let the Four Marx Brothers show you how to get a laugh out of the most boring party."

Most women love clowning, and this thought might be emphasized: "Have you ever been to a party where there was no 'life of the party'? Well, attend the big house party with the Four Marx Brothers and laugh with Four Lives of the Party."

Kiddie Club Combines Ballyhoo and Good Will

Manager Solomon of the State theatre and Manager Shipley of the Paramount, Youngstown, O., have inaugurated a Saturday morning kiddie club which is not only getting column after column of valuable good will publicity, but has a definite advertising value for coming attractions as well. Cooperating with the Youngstown Telegram, the club has been organized, and now has over 5000 members.

Each Saturday morning at 9 o'clock, a special show is given for the members of the club. Admittance is by showing of Club pin. During the performance, photographs of stars playing in coming attractions at the State and Paramount, are given to the children, together with interesting details of these new pictures. Prizes are also awarded at these meetings.

Converts Lucky Strike Sign To Plug "Mammy"

Converted Lucky Strike "Avoid that Shadow" sign plugged "Mammy" for Manager Monte Hance of the Saenger, Biloxi, Miss. Hance repainted it, and substituted new copy and a new tissue paper with a black and white picture of Jolson. With the light off, it showed merely a white background, and with the light on, the Jolson "Mammy" pose.

LOBBY EXHIBITS BOLSTER WEAK PERIOD

Appealing to the women for theatre patronage in a "right-into-the-home" idea, has helped tide the eight Publix Detroit suburban theatres through a slump period brought on by the recent prolonged hot weather.

Through the efforts of District Manager Harry Lustgarten, the Annex, Century, Tuxedo, Alhambra, Redford, Royal Oak, Birmingham and Ramona theatres, for two weeks, transformed their lobbies into domestic science laboratories to house various home appliances, which were subsequently awarded to holders of lucky numbers. These gifts and the services of a well known home economist were all sponsored by Wextark, Detroit's leading radio store. Demonstrators for each theatre were also supplied by that firm.

The lobby of each theatre was appropriately decorated, with background furnished and erected by Wextark. Radio publicity, circular, co-operative and newspaper advertising were all paid for by the radio firm. Newspaper advertising, aggregating 440 inches, announced the exhibition and also current attractions at the theatres. Newspaper stories and photos were also obtained as shown in adjoining column. Reprints of a four page section in the daily paper, were distributed to prospective patrons within a radius of one mile of each theatre. Letters mailed to 4500 stockholders of a displayed product, advised them of the exhibition. The only cost to the theatres was the showing of a trailer prior to and during opening of the exhibition.

CARDS FROM STAR

Capitalizing on Clara Bow's sojourn in Dallas, shortly before "True to the Navy" opened at the Palace, Corsicana, Texas, Manager Leslie Wilkes had postcards supposedly from Clara mailed from Dallas to his mailing list.

BOLSTERING THE BOX-OFFICE

Reproduced below is some of the free advertising and publicity obtained by District Manager Harry Lustgarten for his Detroit theatres, in an effective tie-up with a local dealer. The full page ads seen in the layout were paid for by the merchant and then 10,000 copies were re-printed and distributed. Note the predominance of theatre attractions listed. Story of the activity of the campaign is in adjacent column.

DRILL GETS SPACE

By inviting the Chief Engineer of Biddeford, Maine, who is also Fire Chief, to the regular fire drill at the City Theatre, Manager Frank Vennett landed an excellent institutional story in the Biddeford Journal. Chief spoke to the staff, and commended Vennett's work in training them for handling of emergencies.

MINSTREL BALLYHOO

Cowboy minstrel, on a horse tied to a hitching post in front of the Kirby Theatre, Houston, playing a guitar and singing, ballyhooed "The Border Legion" for Manager C. E. Carden.

GARBO IDEA GOOD ON CHANEY FILM

Important factor in selling "The Unholy Three" at the Florida, Jacksonville, was a "talking" Chaney cut-out devised by Publicity Director Jonas Perlberg.

Stunt was a modification of the talking Garbo poster used at the Imperial in Pawtucket, R. I., by Joseph Borenstein, and described in Publix Opinion for April 11th, 1930, on page 10.

Card on an easel beside the cut-out suggested to patrons that they ask "Chaney" questions about the picture, and that he would answer. Microphone in the ear of the cut-out relayed questions to a concealed usher, who answered them via a loudspeaker behind the mouth of the figure.

Stunt is particularly applicable to any picture in which an established star talks for the first time.

Pictures Exploited By Merchandising Tie-ups

Merchandising tie-ups which helped exploit "Love Among The Millionaires" and "Anybody's War," when these attractions played at the Paramount, New Haven, were consummated by Publicity Director Ben M. Cohen.

On the Moran and Mack picture, 20,000 samples of Mason's Black Crow candy drops, with appropriate copy pasted on the boxes, were distributed in stores throughout the city. The Philco 24 sheet was sniped with a sig cut and playdate announcement in return for lobby display and distribution of 5,000 heralds on the picture, paid for by Philco. The Clara Bow picture was publicized through the circulation of 10,000 samples of Domino cane sugar in restaurants and hotels, to be used instead of customary bowls.

PARKING TIE-UP

Parking tie-up effected by Manager C. E. Giesseman of the Norshore, Chicago, entitles patrons to park at a nearby lot for 15c instead of 25c; coupons are distributed to patrons in cars by the doorman. Trailer tells of service, and parking station advertises feature in newspapers at its own expense.

STAGE COACH BALLY

Old time stage coach, with boy and girl appropriately costumed, was the ballyhoo for "The Border Legion" at the Strand, Shreveport, La. A. Brown Parkes is manager.

Beauty Shops Help On "Love Among Millionaires"

Advantageous tie-up of Manager Paul Short of the Tampa Theatre, Tampa, on "Love Among the Millionaires," had five beauty shops co-operating with windows on Clara Bow's new coiffure, displaying appropriate stills, panels and copy.

One beauty parlor set up temporary equipment in the Tampa lobby, featuring the Clara Bow haircut, and offered a guest ticket to see the picture to patrons. Theatre was reimbursed for all admissions, under the plan, which continued for the run of the picture.

COMMITTEE HELPS

Macon Better Films Committee campaigned on "With Byrd at the South Pole" for City Manager Monty Salmon. Efforts were directed principally at the schools.

INVITES CUBANS TO PREMIERE IN MIAMI

Noteworthy stunt pulled by Manager Earl Holden of the Fairfax, Miami, on "Dawn Patrol," netted many front page newspaper stories.

Learning that the president of the Miami Junior Chamber of Commerce was going to Havana, Holden made arrangements for presentation by him to the President of Cuba and the Chief of Staff of the Cuban army of an invitation from the Fairfax to attend the premiere of the picture.

Responding to this invitation, the Cuban Government sent two airplanes and four army aviators to Miami to spend three days, as representatives of the Cuban Government at the "Dawn Patrol" opening.

Accompanying the two military planes was a Pan-American transport plane bearing Assistant Secretary of State Ybor, who is also president of the Cuban National Press Bureau, as personal representative of President Machado. An A. P. correspondent came with Ybor.

Holden promoted rooms and meals for the visitors from a local hotel, and arranged for a representation of city officials and prominent persons interested in aviation, to complete the party of guests. Junior Chamber of Commerce and the theatre sponsored a dance at the cooperating hotel, in honor of the Cuban visitors.

Miami papers united in giving the affair front page space, with plenty of plugs for the picture as the motivating factor in the international exchange of courtesies.

CUCKOO PARADE

Exploiting "The Cuckoos," Manager H. E. Webster of the Majestic, Kanakee, Ill., staged a kids' parade with prizes for the funniest costumes and make-up. Newspaper co-operated.

POLICY CHANGED

Colorado Springs Paramount Theatre is now on a twice-weekly change basis, instead of one.

GIVES CLOCK AND ADS TO CITY!

Presentation of a thermometer, barometer and clock to the city of Jackson, Tenn., by the Lyric Theatre, netted Manager John C. McKenna the news item reproduced below, as well as an ace-spot for advertising display on the corner of a prominent bank at the busiest intersection in the city.

Clock at right is sample made up by factory, which accommodates standard size stills, and is pictured at left as actually in use in Jackson.

New Thermometer Of Lyric Theatre Viewed By Many

The handsomely cased thermometer, barometer and Seth Thomas clock installed by J. C. McKenna, manager of the Lyric theatre on the Liberty street side of the Second National Bank has been attracting wide attention during the past few days. All of the instruments in the big bronze case are of wide use and since the installation of the big case hundreds of persons have stopped there to get the weather temperature, read the weather warnings or secure the correct time.

The corner space on the bank building was selected on account of its location at one of the busiest parts of the down town section. The thermometer, barometer and clock are gifts to the city by Mr. McKenna.

REPEATABLE GAG!

When the Des Moines Theatre closed for remodeling and redecorating, Manager R. C. Gary fingered through his bound volume of Publix Opinion to find a stunt that would break in the daily papers and also cause considerable word-of-mouth comment. Reproduced below is the idea obtained. The photo shows Governor John Hammill of Iowa, after he had affixed his signature "Wishing the Greater Des Moines Theatre Good Luck." The giant black board, composed of compo-board, was placed in front of the theatre. The sign $50,000 cooling plant violates the policy expressed in this issue Page 1, col. 2. It should have read, "New mammoth cooling plant—Biggest In Iowa!"

NEW THEATRE GETS GREAT CAMPAIGN

MADELINE WOODS ENLISTS CIVIC AID FOR SUCCESSFUL OPENING IN HAMMOND, IND.

New Publix Paramount Theatre, at Hammond, Indiana, opened on Saturday, August 2nd, with a civic celebration and an exploitation campaign which was conducted along most economical lines but which thoroughly covered the entire Calumet District, which represents a radius of 40 miles from the theatre and includes a total of 200,000 residents. Campaign was handled by Division Publicity Director Madeline Woods.

Initial steps were taken by approaching heads of the merchants association and Chamber of Commerce. They were sold on the idea of contributing not only their moral but their financial support to a civic celebration marking the opening of the theatre. By emphasizing the fact that the new theatre would bring people into the business district, would have the psychological effect of making people feel that conditions must be good or a deluxe theatre would not be opening in the town, and by similar 'propaganda,' merchants finally agreed to contribute $500.00 towards the opening, this sum to be spent on street decorations. This represented more than two-thirds of the cost of the decorating.

Light poles from one end of the main business street to the other (past the theatre), as well as light poles on the other main business street were decorated very effectively with 12-ft. bunting pennants imprinted at the top with an announcement of the opening, while from pole to pole strings of 24-inch colored pennants were used. This made an attractive flash.

Sign Permit Obtained

The Mayor, Chief of Police, and County Commissioners were solicited for permission to put a huge sign at the top of the bridge which is the main road into Hammond from the state highway. This was really a feat, as in the past permission for this sort of advertising had always been refused. Sign was erected and could be seen for blocks. It read: "Straight ahead to the Publix Paramount Theatre—Hammond's Wonder Theatre."

Names of all leading citizens, including heads of clubs, school board officials and other civic leaders, were selected and each received a letter of invitation to be a member of the reception committee at the opening of the theatre. Everyone responded and seemed very much flattered. As a result, throughout the opening day and evening, there were present in the foyer prominent business and city officials and others who assisted Publix executives in greeting the "home-towners."

Prominent attorney who is well known as an orator agreed to make an opening address at the premier performance, and having been coached in advance he gave Publix and its personnel a wonderful tribute and did much toward selling the patrons on the importance of the theatre and the significance of the Publix operation in the community. He introduced the Mayor who made a brief address.

These stunts won a lot of newspaper publicity, the local daily giving the campaign front page stories for two weeks in advance.

Special Editions

The paper and a weekly publication each got out special editions filled with stories and mats, at no cost to the theatre, save, of course, the usual opening ad. Small display space was taken for several days in advance of the opening, with these ads, institutional in nature, including an "open letter" from Mr. Sam Katz to the public of Hammond in which he emphasized the fact that the Paramount was a community theatre built to serve the interests of the Calumet District.

As a result of the letter to the reception committee, one merchant was so flattered that he offered special co-operation and agreed to pay for an eight page souvenir program. This program contained only one ad—this merchant's—and it was placed on the back page. He paid the entire cost of the program.

In getting out their special edition, the weekly newspaper used special coated stock and made it a real souvenir, with the front page bearing a photo of the theatre. Thousands of these were provided for distribution as souvenirs during the opening week, at no cost.

Stores Assist

Every store in town carried a window card welcoming the theatre. All leading merchants ran "Paramount" Sales, and in their newspaper ads ran copy to welcome the theatre, many using Publix insignia mats.

Every prominent store had a special window, the largest store in town, which covers a square block, giving two windows, one on Jack Oakie in "Social Lion," the opening attraction. Staff artist for the store took care of all work and the store stood the expense. Another window in this store showed part of the machinery in the theatre's sound equipment and was set up with ribbons leading to the window, the ribbons ending in explanatory cards emphasizing the Western Electric Equipment, its costliness and the perfect sound at the Paramount.

Manager Sidney Holland, of the new theatre, arranged with the telephone company to install two phones in the window of one of the leading stores. Six telephone girls, working two at a time in three shifts, began phoning ten days before the opening and talked with every one of the 11,000 telephone owners of the city, announcing the opening. By using the cashiers who were in training and working the girls only a few hours at a time, this entire stunt only cost $42.00 and, by calling 11,000 homes, 60,000 people or more were reached.

Woolworth Company gave the services of several girls attractively dressed in white uniforms, who served cold drinks to people waiting in line in the lobby throughout the day. This cost the theatre nothing.

Wires From Stars

Through Arch Reeve of the Paramount West Coast Studios, telegrams were received from all stars featured in the pictures during the opening two weeks of the theatre. The wire from Jack Oakie was obtained in advance and Postal provided 500 enlargements of the message. These were placed in every store window in town.

Publix Sound Train was used for two days. It was worked day and night and made the entire district with appropriate signs and ballyhoo records telling of the opening and programs for the first week.

Local florist was induced to provide fresh flowers for the foyer of the theatre at all times, and for the opening presented the house with a beautiful display. Other concerns also sent flowers.

Autographed photographs of Jack Oakie (obtained complete with imprint at $4.00 per thousand) were given away at leading stores for a week in advance of the opening. Every empty store in town had a window advertising programs for the first week at the Paramount. For this purpose, simple cut-outs made from lithographs were used.

Buses Carry Cards

Co-operation of bus lines was obtained, as street car service in Hammond means nothing, while there are any number of buses going through the town and in all directions. These buses go into the entire surrounding territory, and each carried a card reading—"This bus to the Paramount Theatre—opening Saturday, August 2nd—A Publix Wonder Theatre." Cards were printed on both sides so that they could be read on the inside as well as the outside of the buses. This advertising will be continued free of charge.

Small town newspapers in the vicinity of Hammond were provided with press stories and these were run in return for two passes to the Editor for the opening performance. This saved the cost of paid advertising.

Theatre artist designed a very attractive front emphasizing the cooling plant and the current attractions. The man handling street decorations was induced to decorate the front with pennants from canopy to roof at no additional cost.

Merchants Satisfied

One of the most important facts about the campaign is that merchants were entirely satisfied. Nothing but praise for the decorations and success of the opening day was heard. Opening attracted many people to town, and local and moral help obtained from business men had a most pleasant reaction, resulting in a feeling of good will between business leaders and the Paramount.

Manager S. S. Holland, Division Manager Henry Stickelmaier, Division Publicity Director Madeline Woods, District Manager Louis St. Pierre, and M. E. Godesman, in charge of front house operation, all worked tirelessly in getting everything in smooth running order for the opening. Result was that when the Paramount gave its premiere performance everything was in perfect working order.

A "Boop-boop-a-doop" contest is being conducted the second week after the opening. For the third week, a pretentious Fur Show, staged and paid for by the leading store of the town, will stimulate interest. Following this, entrants in a Popular Working Girl Contest will compete for a free trip to Bermuda, promoted free of charge for a number of Publix Great States towns.

Miss Woods Is Praised For Activities

In his weekly letter telling of the opening of the Paramount Theatre in Hammond, Ind., District Manager Louis St. Pierre paid a glowing tribute to Miss Madeline Woods, Division Publicity Director, who handled the campaign.

Madeline Woods

"With the thermometer registering around a hundred, Miss Woods went from merchant to merchant and after heroic efforts succeeded in inducing them to pay $500.00 toward decorating the streets," St. Pierre said.

"This is only one of the many things that Miss Woods accomplished during one of the hottest weeks of the year, when merchants were sullen and indisposed to talk of anything except the terrible depression. Hers was a real accomplishment, for I was with her and know the obstacles she overcame.

"Another brilliant stroke was the securing of permission to place a huge sign, 18 by 30 feet, on the end of a bridge on the main road leading into the city. In order to accomplish this, Miss Woods called on everyone from the Mayor to the County Commissioners. Permission to place an ad on bridge had been refused repeatedly."

ASSIGNMENTS

Appointment of Walter B. Lloyd, formerly manager of the New Haven Paramount, to the post of District Manager stationed in Springfield, Mass., has been announced by Mr. D. J. Chatkin. Lloyd, who succeeds H. Smith, will supervise theatres in Chicopee, Northampton, Holyoke, Greenfield and Athol, all in Massachusetts.

Lloyd is succeeded as manager of the New Haven Paramount by Eugene A. Curtis, formerly District Publicity Director.

Charles R. Weiss has been promoted from the post of assistant manager of the Empress, South Norwalk, to that of manager of the Regent, Norwalk, Conn., succeeding Thomas James, resigned.

F. J. Schaefer has been promoted from the assistant managership of the Strand, Yonkers, to the managership of that theatre, replacing A. E. Hamilton, resigned.

J. Powell is now managing the Strand, Portland, Maine. James O'Donnell, whom he succeeds, goes to the Opera House, Bath, Maine, and J. P. Hassett from Bath to Portland as manager of the Maine Theatre, replacing F. E. Johnson.

During the leave of absence of R. B. Thomas, manager of the Fremont and Empress Theatres in Fremont, Nebr., he will be replaced by W. H. Bergmann, formerly manager of the Columbus, Columbus, Nebr. Harold Aldinger goes from the Spencer, Rock Island, Ill., to the Columbus, and is succeeded in Rock Island by A. B. Lynn.

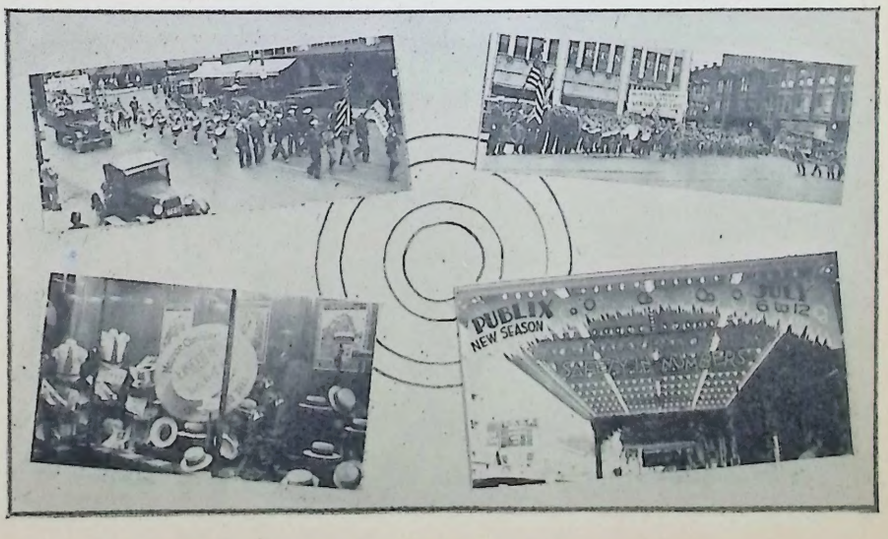
C. P. Rose, City Manager in Norfolk, Nebr., has assumed the city managership of Marshalltown, Iowa. Dick Gaston, formerly City Manager in Marshalltown, goes to Norfolk in the same capacity.

Carroll Coffell has been promoted from the assistant managership to the managership of the Strand, Crawfordsville, Ind., succeeding Foster Norton. Foster Norton becomes City Manager of Kokomo, Ind., stationed at the Sipe Theatre, replacing R. Hinchman, resigned.

ALL FROM PUBLIX OPINION!

Consult past issues of Publix Opinion frequently. These were there!! Here are graphic illustrations of how this campaign has worked out for District Manager Thomas P. Ronan of the Central Illinois district.

Efforts reproduced here embody three ideas from Publix Opinion, carried out fully for maximum benefit. Above, right and left, are two shots of the parade of 300 Boy Scouts and the Boy Scout Drum Corps, which City Manager Paul Witte, of Decatur, promoted for the opening day of "With Byrd at the South Pole." At lower left is a window display of Witte's with a central revolving straw hat, on Chevalier in "The Big Pond"—suggested in Book One, bound volume of Publix Opinion. At lower right is the marquee of the Fischer Theatre, Danville, which carried out the suggestions of Publix Opinion on the New Season Inaugural Show, to smash effect.



YOU HAVE THE MERCHANDISE *SELL IT !*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III — Publix Theatres Corporation, Paramount Building, New York, Week of August 15th, 1930 — No. 4

Our men have come through so often in the face of difficult situations that I am enthusiastic about the showing they will make during the Paramount Prosperity Week, with the odds in their favor.

DAVID J. CHATKIN, General Director of Theatre Management.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. BOTSFORD, *Dr. Advertising* — BENJ. H. SERKOWICH, *Editor*

Contents Strictly Confidential

WATCH YOUR WORDS!

If Publix Opinion had not on many occasions pleaded against inaccuracy, bombast, fakes, and thoughtless preparation of public statements, we wouldn't feel so badly about a complaint which is today occupying the attention of your company chiefs.

The complaint has to do with the fact that tax-assessments on several of our theatres have either been unwarrantedly increased, or are now thus threatened—all because of ill-advised, poorly thought out and written local publicity and advertising.

The complaint in question has to do with a theatre remodeling job that provided excuse for a gala "re-opening." The gala reopening in itself was good showmanship. But the senseless use of publicity for lavish figures in boasting about what the theatre cost, and how much was spent for improvement, cost the company more in increased taxation and attorneys' fees and executives' time, than the "gala re-opening" brought to the box office. Tax assessors promptly and quite properly accepted the published ads as justification for tax-rate increase.

Bombast is the curse of show business. It is possible to convincingly describe a thing or a situation in glowing terms and still remain within the confines of truth. Publix does not want Untruth, in any form. Whether by deliberate intention or innocently inept dabbling with enthusiasms and public utterance, anyone who steps outside the bounds of truth in his relations with his company, is doing incalculable harm to the company in many directions.

This editorial will be regarded by your chiefs as ample warning to everyone. Therefore, let us never find it necessary to again publish the warning that fakes and bombast, are undesirable elements in any phase of Publix operation.

SELLING BY RADIO

"Little is actually known about the advertising value of radio as far as theatres are concerned," says W. K. Hollander, General Director of Advertising and Promotion for Chicago-Detroit.

"Radio has become a part of American home-life. Every night in the average American home, a good proportion of the family will be found within earshot of their loud speaker. In any American city it seems safe to assume that the percentage of people listening in to any one prominent station at any given hour of the early evening will almost equal the circulation of that city's average sized newspaper.

"There are no exact figures on this, but it appears that radio will reach a large enough audience every night to make it worth while for a theater to reach them with its message of entertainment. In order to do this you have to provide entertainment gratis to form the musical part of the broadcast.

"In local radio programs used by Publix-Balaban & Katz theatres recently it has been the idea of the program builders to use the broadcasts as "teasers." To have good artists play good numbers and create the impression that it would be wise to come to the theatre and see the entire show.

"Whether this is a correct method remains to be seen. Whether we are really putting this idea over remains to be seen. It is hard to prove anything about radio.

"The prevailing style as to programs is to give much actual entertainment and little 'plug' copy. It is based on the theory that listeners become aggravated at too much 'selling' talk and are able to resent it very effectively by tuning the program out and getting another one."

ASSIGNMENTS

J. B. Carroll has replaced Myron Shellman, district manager in M. J. Mullin's division, with headquarters at the Bardavon Theatre, Poughkeepsie, N. Y. Shellman will take over territory formerly supervised by District Manager W. E. Spragg, who will in turn, replace R. M. Sternburg, as district manager. Sternburg becomes Northern Indiana district manager, with offices in the Chicago Theatre Bldg., Chicago.

The Amherst Theatre, Amherst, Mass., was acquired August 2. R. B. Smith, manager, will be retained in the same capacity.

With the acquisition of the Lawler Theatre, Greenfield, Mass., C. J. Lawler will be retained as manager and will also be city manager of that town.

Harry Brown, Jr., formerly district publicity man in New England, has assumed management of the Jamaica, Jamaica Plains, Mass., replacing Edward Fahey, resigned.

A. M. Roy, formerly manager of the Syracuse Paramount, has been appointed City Manager in Gary, Ind., succeeding H. C. Sullivan, who becomes City Manager in Marion, Ind. Sullivan succeeds W. E. Bail, transferred to Hammond, Ind., as assistant manager of the new Paramount there.

Dan Romine has been appointed house manager of the Palace, Gary, and Clark C. Rader transferred from the Tivoli, Gary, to another division, where his assignment is forthcoming. A. M. Roy will assume the managership of the Tivoli in addition to his duties as City Manager.

S. S. Holland, formerly in the New England Division, has been appointed manager of the new Paramount, Hammond, Ind.

William Exton, formerly Publicity Director of the Toledo Paramount, has been appointed City Manager in Muncie, Ind., and house manager of the Rivoli Theatre, succeeding Harvey Arlington, resigned.

The Lyric Theatre, Mobile, Ala., which closed temporarily on July 26, will re-open October 5.

The Paramount, Colorado Springs, will hereafter make two changes weekly instead of its customary one.

NEW YORK PROGRAM PLOTS !

Week Beginning August 15th

New York Paramount

1. Overture-Rubinoff ..... (6)
2. Paramount News & Sound Trailer an "Sea God." Fashion Reel ..... (10)
3. Organ Concert—Crawford.. (6)
4. Publix Unit ..... (37)
5. "Anybody's Woman"—Paramount ..... (85)
6. Trailers ..... (2)

146 minutes

Brooklyn Paramount

1. Prelude
2. Paramount News & Sound Trailers on "Sea God" ..... (8)
3. Organ Concert—Earl Abel. (5)
4. Publix Unit—Paul Ash.... (45)
5. "Anybody's Woman"—Paramount ..... (85)
6. Trailers ..... (2)

145 minutes

Rialto

"Raffles"—Fourth Week

Rivoli

"Eyes of the World"—First Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Runn'g Time
	Animal Crackers—10 reels (AT)		Paramount	8875	99 min.
	Anybody's Woman—9 reels (AT)		Paramount	7250	81 min.
	Three Faces East—9 reels (AT)		Warners	6445	72 min.
	Way of All Men—8 reels (AT)		1st National	5840	65 min.
	Scarlet Pages—9 reels (AT)		1st National	5650	63 min.
	Bright Lights (Technicolor)—10 reels (AT)		1st National	6200	69 min.
	Road to Paradise—9 reels (AT)		1st National	6670	74 min.
	Girl of the Golden West—10 reels (AT)		1st National	7200	80 min.
	Conspiracy—7 reels (AT)		RKO	6200	69 min.
	Eyes of the World—8 reels (AT)		U. Artists	7035	78 min.

(AT)—All talking.

LENGTH OF TALKING SHORTS

PARAMOUNT

	Anybody's Woman (Trailer)	190	2 min.
	News No. 2	850	9 min.
	News No. 3	885	10 min.
	Red, Green and Yellow	970	11 min.

WARNER BROS.

4035	Bridal Night	810	9 min.
4036	Bobby Vernon in "Cry Baby"	662	7 min.

M-G-M

	Laurel & Hardy Murder Case	2725	30 min.
	Girl Shock	1750	19 min.

PATHE

	Some Babies	1800	20 min.
	Two Plus Four	1800	20 min.
	Carnival Review	1780	20 min.

COLUMBIA

	Never Strike Your Mother	760	8 min.

Length of Synchronous Shorts

COLUMBIA

	Antic Artics (Cartoon)	625	7 min.
	The Shindig (Cartoon)	632	7 min.

MARTIN-JOHNSON

	Across the World—No. 3	2500	28 min.
	Across the World—No. 4	2050	23 min.

THEATRES

The Olympia, New Bedford, Mass., went to the following policy on August 1: single feature—split week—with vaudeville.

The Almo, Vicksburg, will operate two days a week, Saturday and Sunday.

The Terrace, Danville, Ill., is closed for the summer months.

The Adams, Detroit, Mich., will remain closed for an indefinite period.

The Queen, Mc. Allen, Texas, has opened with sound policy.

The Pictorium, Vernon, will operate on Friday, Saturday and Monday throughout the summer.

The policy of the Savoy, Asbury Park, will be legitimate dramatic road shows for six days weekly. The theatre will remain closed on Sunday.

The Strand, Fairmont, Minn., is now closed and will re-open about September 1.

The Park, St. Paul, now in the process of re-decoration and remodeling will re-open August 22.

August 3 started a seven day operating policy for theatres in Paris and Denton, Texas, with the exception of the Dreamland, Denton, which will operate Fridays and Saturdays until the Fall.

The Paramount, Lynn, Mass., has gone to single feature-2 changes (Sunday and Thursday) weekly.

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